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ABSTRACT

This guide provides junior high school and senior high school educators with descriptions of specific techniques for teaching language arts skills, suggestions for planning units and elective courses in the language arts curriculum, and models for changing the English curriculum. Specific topics discussed in various sections of the guide are (1) the process of changing the curriculum; (2) how to determine goals, objectives, and scope and sequence; (3) how to plan units and electives; and (4) meeting student needs through stressing skills in reading, literature, writing, speaking/listening, and language. The materials in these sections include units, overviews, outlines, scope and sequence charts, lesson plans, and bibliographies. Appendixes contain criteria for selecting curriculum materials, a list of school districts represented by curriculum materials in the guide, and a bibliography. (RL)

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Ideas
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A COMPENDIUM OF
TEACHING AND CURRICULUM MATERIALS IN ENGLISH LANGUAGE ARTS
7—12

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The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of General Education Curriculum Development
Albany, New York 12234

1981

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FOREWORD

In the spring of 1979, the State Education Department initiated an English Language Arts Curriculum Materials Acquisition Project in cooperation with the District Superintendents and local school districts. The purpose of the Project was to select English K-12 curriculum materials from those developed by local school districts and through Boards of Cooperative Educational Services (BOCES). This publication presents those materials for grades 7-12 which, of all those collected and reviewed, best met the State criteria. A second publication includes materials for use in grades K-6.

In the process of selecting the materials, a five-step cooperative procedure involving local school districts, 44 BOCES, and the State Education Department was used. First, a joint team from the Bureau of General Education Curriculum Development and the Bureau of English Education conducted several regional workshops to acquaint schools with the purpose of the Project and with criteria to be used in evaluating the schools' materials. Second, a local district evaluation team reviewed the materials submitted by the school. Third, a BOCES evaluation team reviewed those materials which passed the local screening. Fourth, a regional evaluation team reviewed the materials approved by the BOCES team. Finally, the Bureau of General Education Curriculum Development and the Bureau of English Education jointly made the final decision as to which documents should be included in this publication. Many of the materials are particularly useful with small groups and with individual students. Each document or part is reproduced essentially in the form in which it was submitted. We hope that you will profit from ideas that work in other school districts.

The Department expresses its appreciation to the District Superintendents, their BOCES staff, and the school districts that submitted and evaluated the materials. We are grateful to Robert Carruthers, Associate in Elementary Curriculum Development, who, in cooperation with the Bureau of English Education, prepared the manuscript for publication.

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To the Reader

I. Highlights of this Publication

This publication provides you with, among other things:

- Descriptions of specific techniques for teaching skills in reading, writing, speaking, listening, literature, etc. to a class, group, or individual student. ("Skills" sections, pages 38-107.)
- Suggestions for planning ("Planning: Units; Electives" section, pages 15 to 37).
- Models for changing a curriculum in the English language arts etc. (Sections on "The Process of Changing the Curriculum" and "Determining Goals, Objectives, and Scope and Sequence; Format", pages 3 to 14).

This publication contains the above materials in various forms: units, overviews, outlines, scope and sequence charts, lesson plans, bibliographies, etc. Some of the materials are in great detail; in others, enough of the material is reproduced to stimulate your thinking to consider ways in which these suggestions can be helpful.

II. How to Use this Publication

You may well gain the most from this publication by:

Reading. Each of the various sections presents an important concern of the English language arts.

At the top of the first page for a concern, a series of brief statements leads the way for the material that follows. The FEATURES in italics point out to you those aspects of the material that may be most helpful to you.

Reacting. Read the material carefully. Locate the indicated FEATURES and decide whether they may have value in your class or school. You might well say, "That gives me an idea," "Do we use that in our school system? Should we?," or otherwise respond.

Sharing. Please share your insights with other professionals — administrators, teachers. Such an interchange can spark ideas to improve class, group, and individual achievement.

III. Beyond this Publication

This publication also provides you with one means to examine your/ your school district's program in the English language arts. Throughout, the publication addresses concerns about what our curriculum is, what it might be, and procedures to use in improving it, as well as the day-by-day concerns of teaching the skills.

If as you read you become very interested in a particular phase of the English language arts, you will find it helpful to consult the Appendix on pages 109 to 120. These include:

- A set of criteria used in one stage of the Statewide screening of materials, to assist you in evaluating your school district's English curriculum materials.
- A list of school districts/BOCES represented by materials in this publication.
- A list of publications of the State Education Department concerning the English language arts, as well as publications from other states.

IV. A Final Word

Use this sampler, then, as an opportunity for you to examine some portions of materials being used in schools in New York State. Good reading!

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I. Overview of a Curriculum

An overview of a curriculum in the English language arts highlights its salient features. From it, the reader quickly gains an awareness of the assumptions or rationale underlying the curriculum, of the relationship between the rationale and goals and objectives, and between the objectives and planning for work at an individual level or grade.

Examine the overview which follows. Which of its features might be applicable to your district's curriculum in English?

I. Overview: Greece

FEATURES: Description of the scope and sequence in the curriculum; emphasis upon the interrelationship of the various language arts; attention to student capabilities as well as grade or level expectations; recognition of the interrelationship of the curriculum's goals, major objectives, and level objectives and programs; structured framework combined with flexibility for the individual teacher's initiative in planning the implementation of the curriculum.

GENERAL INFORMATION

SCOPE

The language arts focus on the development and enrichment of each student's growth in language as he/she moves from kindergarten through grade twelve. Encompassed within the K-12 language arts are the traditional subjects of reading, composition, grammar, spelling, and handwriting at the elementary school level, which are extended into an English program including speech, media communication, and literature at the secondary level. It is recognized that these "subjects" are interrelated and, as such, cannot be taught in isolation. The "language arts" is a recognition of this concept and is an attempt to build a program which applies and reinforces these interrelationships.

LEVELS

Language growth is a continual, individual process. The language arts program is developmentally sequenced. It does not, however, reflect grade level expectations; rather, it presents objectives and skills in ranges with the underlying premise that students will be taught sequentially in relation to their own developmental pace. To reinforce this premise and to down-play the traditional grade level content focus, the K-12 curriculum has been organized into levels which reflect ranges rather than grades. Teachers are not only encouraged, but expected, to provide students with instruction at their own optimum levels. The K-12 curriculum spans levels A through G. Levels A through D reflect the elementary grades, one through six; level E represents grades seven and eight; levels F and G include grades nine through twelve. It cannot be overemphasized that the student's instruction should relate to his/her skill development level, rather than his/her grade level.

AREAS

The language arts program is comprised of six major areas: speaking, listening, reading, writing, literature, and language awareness. Each of these areas was developed in the same manner, including three components – Goals, Major Objectives, and Level Objectives. A fourth component, Level Programs, will be identified during the coming months. A description of each of these four components follows.

GOALS

The Goals were taken from the beliefs and philosophy and are here isolated to relate directly to each program area. Goals are K-12 in focus and reflect the instruction environment which teachers need to provide if students are to be able to achieve the defined program objectives.

MAJOR OBJECTIVES

Major Objectives are the K-12 student objectives which have been identified for each area. As such, they are comprehensive in nature and provide the framework for more specific objectives at each level.

LEVEL OBJECTIVES

Level Objectives are subordinate to Major Objectives. They are the objectives which are considered to be sequentially appropriate at the Levels indicated. To help teachers understand the objectives which precede and follow their particular instructional level, all objectives, K-12, are presented for each of the Major Objectives on a one-page lay-out.

LEVEL PROGRAMS

The fourth component, Level Programs, is yet to be identified. Objectives across all areas will be reviewed and identified by Level (A, B, C, etc.) in relation to programs, units of study, and/or courses presently utilized at each Level. Any Level objectives which are not reflected appropriately within our present instructional programs will be the focus for future materials selection and/or unit development.

II. Concerns

The sections which follow are of direct, or at least indirect, concern to you. They raise such questions as, "How do we decide what skills, content, etc. to teach? Who is involved in this decision? How?;" "What process can be best used to do curriculum work? When? Under what conditions?;" "What are some goals/objectives? How do our students achieve them?;" and, "How do we know whether our students have achieved them?"

II. A. The Process of Changing the Curriculum

How may you or your school district or Bureau of Cooperative Educational Services (BOCES) best proceed to change curriculum, or a phase of it, in the English language arts? How are teachers involved and interested, so that they may become users of whatever is prepared?

One of the two reports which follow did not emerge in the process used for screening English language arts curriculum materials in this project. However, both reports provide at least partial answers to the above questions.

1. The Process of Changing the Curriculum: Oswego County BOCES

FEATURES: *Effective cooperation among all school districts concerned; participation in decisions by those affected by them; good use of consultants; identification of needs; attention to goals and objectives, and instructional strategies for achieving them; production of a guide; provisions for implementation of the guide; process for revising the guide.*

WRITING SKILLS CURRICULUM PROJECT
SUMMER 1979, OSWEGO COUNTY BOCES

A REVIEW OF THE PROCESS

Background.

The Oswego County BOCES serves nine component school districts which collectively enroll some 27,000 students. These districts range in size from the smallest one having slightly over 1,000 students to the three largest ones having more than 5,000 students.

Five of these component districts elected to participate in the BOCES Curriculum Development service during the 1978-79 school year: Altmar-Parish-Williamstown, Fulton, Mexico, Oswego, and Sandy Creek. The BOCES staff person responsible for this service formed a Steering Committee of Superintendents from those five districts, which meets on a regular basis to review areas of need and identify the projects which will subsequently be undertaken. It was through this group, in March, 1979, that the writing skills curriculum became established as a priority. In large part, this action resulted from the effect of the Regents Competency Test program and the fact that schools had no formal approach or structure for writing skills instruction in place.

The Superintendents, after consultation with other administrators and department leaders in their home schools, helped set the parameters of the forthcoming summer project, with writing being the focus, secondary school non-Regents students being the learners, and very modest funding being a limitation.

Pre-planning.

The first step in planning was to call together a discussion-group of high school principals and English/language arts instructional leaders from the participating schools, for purposes of identifying common needs among the five districts. In a brief, two-hour session, it became apparent that these schools were all at a relatively similar point in terms of the instructional approach being used in teaching writing. Immediately an enthusiasm for the approach of a cooperative project was evident. The teachers and administrators present valued the opportunity to work across district lines in sharing expertise and ideas.

The outcome of this meeting was the agreement for each school to identify two teachers, preferably one from English and one from social studies, to participate in the summer writing skills program. Because the schools in Oswego County have a history of supporting a "reading in the content area" approach to secondary instruction, the collateral idea of developing curriculum on a "writing in the content area" method was easily supported by the group.

The BOCES staff in its coordinating role began to identify persons in the Central New York area who had special strengths in the areas of curriculum process and the teaching of writing skills. Several individuals were contacted and interviewed for specialized consultant assignments.

In early May, the writing team met for a half-day session during which their responsibilities were outlined and discussed. Other decisions were also determined by the group, such as which two weeks in the summer would be the most convenient for this work, and so on. A special consultant was present at this session to review in some detail the Regents Competency Test in Writing and its local impact to date.

The teachers on the team were asked to begin assessing existing instructional practices in writing in their schools, including the collecting of any materials used, and to come to the summer project with this data in hand.

Development.

The two weeks (ten working days) for the project began in early July. Nine teachers formed the team; only two of them were social studies teachers.

The first days proceeded very slowly, and to some extent on a philosophical level. It was deemed necessary that the team analyze instruction and come to a meeting of the minds regarding the organization and structure of curriculum. Initially the team had anticipated that the project would begin at grade 9 and go through grade 12, time permitting.

However, inasmuch as the team had been given the final authority to refine the goals of the project, they quickly decided that it was necessary for them to start at grade 7 in order to deal effectively with what should be taught to the non-Regents students in grade 9 and thereafter. Thus, the project ultimately dealt with grades 7-11. (Because most of the participating schools had an elective program in grade 12, it was decided to postpone work for this grade for the time being.)

The next five-six days were intense, involving the sequence of skills, the formulation of objectives, and beginning efforts to determine appropriate instructional activities. The teachers varied the work groupings from a total group approach to teams of two. Depending on the activity at hand, they worked by grade level assignments and/or subject area specialties.

The last several days had been reserved early on for discussions of, and specific planning toward, the inservice component which would be necessary for the implementation of the curriculum once it was taken back to the home schools.

Midway in the ten-day period, the team raised the question of whether or not an extra week could be secured for their work. The BOCES staff person approached the Superintendents, and where money permitted (in three of the five districts) an agreement was reached. However, it is noted with pride that all members of the team worked during that extra third week, regardless of compensation, because of individual commitment to this project!

Technical support given to the project included a facility assigned for the use of the team; access to the materials and research available in the BOCES Curriculum Resource Center; and, the assignment of a secretary to type and retype the many drafts.

Completion.

At the end of the fifteen days, the draft was edited for final typing, which resulted in two extensive documents entitled CARE: *A Planned Writing Program, Social Studies, Grades 7-11*, and CARE: *A Planned Writing Program, English and Language Arts, Grades 7-11*. These documents were later sent to the printing service in the BOCES and reproduced for distribution to the appropriate number of teachers who would be using the new curriculum in September.

Inservice Component.

The team met several times in the early fall of 1979, both formally and informally, to work together on the inservice component. It is interesting to note that as individual districts held Superintendent's Days, or other inservice approaches of a continuing nature, the teachers from the team were loaned among the five districts to help with such programs.

Next Steps.

During the 1979-80 school year, the five districts have been using the CARE curriculum documents. Various areas for revision have been identified. In addition, various revisions have been suggested, and also an agreement is being reached for a summer 1980 project to do such revision and to extend the curriculum where needed.

2. The Process of Changing the Curriculum: Albion

FEATURES: *Commitment by school administration and board of education; involvement of teachers K-12; inservice workshops to raise level of awareness; curriculum materials produced by, and tried out in classes of, district teachers, under the direction of consultants; rationale for, and scope and sequence in, instruction (in composition) delineated.*

FOREWORD

As far as we know, such a curriculum project as this one with an aim of "Improving Basic Writing Skills, K-12" for both teachers and students in an entire school district is unique. The project came about in this way. In the fall of 1976, the Superintendent of Schools for the Albion School District, Dr. Douglas Houck, with the approval of the Board of Education, wished to have the teachers in the Albion School District, kindergarten through twelve, address themselves in a cooperative fashion to the solution of a major curriculum situation, in this case, the problem of improving the writing of students and the teaching of writing.

For the first academic year of the program, 1976-77, a series of inservice workshops for the elementary and secondary school English teachers was conducted, the meetings for which included these activities:

--studying the latest results of research, textbooks, and special materials on teaching writing.
--creating exemplary lessons on writing to be used with school children.
--sharpening discussion and planning skills.
--outlining a preliminary curriculum for teaching writing, K-12.

The program was continued for the next academic year, 1977-1978, with these major features:

--training teachers to act as teacher/consultants in teaching writing.
--refining the present student writing activities and creating new activities to make up examples of the major kinds of discourse for all grade levels.
--continuing to study the latest materials, papers, research results, and books on writing and the teaching of writing.
--developing and publishing a K-12 curriculum Guide for the teaching of writing in the Albion Public Schools.

Such a Guide, it was intended, would be useful for the teachers of the district throughout the school year and would include these features:

--a rationale for using the "composing as the curriculum" model as a basis for teaching written composition.
--a scope and sequence of suggested writing activities, K-12, including accompanying suggested activities in sentence combining, grammar, usage and diction, and the mechanics and conventions of writing.

--sample student activities in writing, prepared and refined cooperatively by consultants and teachers, which demonstrate the major kinds of discourse.

--a bibliography of useful materials.

We wish to stress that this curriculum guide, Composing as the Curriculum: A Guide for Instruction in Written Composition, K-12, is the result of intensive cooperative effort, involving many people over an extended period of time. School children, elementary school teachers, secondary school English teachers, administrators, and college consultants have all contributed to creating this Guide. Such a process, another form of the composing process which is the basis of the student writing activities, is absolutely essential, we are convinced, for the creation of a sound curriculum which, since they helped prepare it, teachers may be willing to put into practice and use for years to come. At times the composing process applied to curriculum development seemed a cumbersome method. We discussed and debated, sometimes fiercely, many issues: the seemingly inordinate amount of time needed for students to follow through the composing process, the kinds of discourse necessary for each grade level, the problem of following through the composing process in kindergarten and in the primary grades, the questions of the importance and placement of language skills (such as a command of spelling, punctuation, capitalization, standard usage, and the conventions of written English), the place of grammar and sentence combining in the writing curriculum, the problems of assessing and evaluating writing, and the format of a scope and sequence chart.

But by testing out our ideas on students and on each other, we arrived at procedures and positions which were logical, well supported by practice, and had survived the test of critical analysis. This Guide, we believe, is far stronger and more useful than it would have been if we had not analyzed and debated each issue in it; it is the result of two years of sustained work by a group of dedicated professionals.

Robert W. Blake
Frederick B. Tuttle, Jr.
SUC of New York at Brockport

II. B. Determining Goals, Objectives, and Scope and Sequence; Format

A comprehensive, broad-gauged program in English for grades 7-12 is best viewed in the larger context of a K-12 program. For it, goals must be set. For each goal, a series of objectives — expressed in terms of students — must be obtained, replicated, or devised. Next, these objectives, which give sufficient attention to skills, are examined to determine their validity and the specific place(s) they are to be emphasized in the program. Finally, the objectives are placed on a scope and sequence chart, the format for which provides an over-all visualization of the program.

Use the above process in the pages that follow. You may find the examples given particularly useful.

II. B. 1. Goals: Greenburgh

FEATURES: *Comprehensive; gives attention to all significant areas of a program in the English language arts.*

LANGUAGE ARTS GOALS: K-12

1. A child will be able to read orally and silently with the skills expected of his/her age level and consistent with his/her individual ability. He/she will:
2. Know how and be able to evaluate critically the materials he/she reads.
3. Know how to use the ideas gained from reading.
4. Know how to do purposeful reading for acquiring specific information.
5. Develop real and lasting pleasure in reading as a voluntary activity, select appropriate reading matter, and acquire mature reading interests.
6. Be able to communicate verbally in a clear, concise, accurate, interesting, and convincing manner.
7. Be able to express his/her ideas in correct, creative, and concise written form.
8. Acquire a knowledge of an ever-expanding core of words which will enable him/her to communicate at a level consistent with his/her age and ability.
9. Be able to spell the words he/she uses and will have learned dictionary skills to enable him/her to find correct spelling of words he/she uses in written communications.
10. Learn the amenities and skills required to become a responsive, critical, and discriminating listener.
11. Be exposed to a body of literature and language activities, commensurate with his/her ability to comprehend and understand, that represents the total heritage of the American people. Through a study of literature he/she will:

12. Gain a working knowledge and understanding of the times, problems, emotions, values, and events in the life of mankind.

13. Study for insights and values a variety of language activities: in literature, periodicals, newspapers, film, radio, television, theater.

14. Be able to make responsible judgements about the language which pervades his/her environment; slanting newspaper headlines, logical fallacies of news analysts, pragmatic purposes behind the emotive words of an advertisement.

15. Be knowledgeable about the grammatical system through which he/she communicates, orally and in writing.

16. Be familiar and comfortable with proprieties of usage in oral and written communication.

II. B. 2. Objectives: Mamaroneck

FEATURES: *Specific objectives perceived as steps toward the goal of effective oral expression; discrete division of skills, together with specific objective for teaching each; activities suggested to achieve objectives.*

ORAL EXPRESSION SKILLS

Speaking has three main functions, which may take several forms.

1. Giving and getting information - by such means as informal communication, story telling, and discussion.
2. Affecting the environment - by requesting or persuading.
3. Expression and entertainment - through choral speaking, dramatics, oral reading, and oral interpretation.

Oral expression, like listening, is an integral part of the communication process and as such is presented in this curriculum through the suggested activities for the various areas of the Language Arts program.

The following skills are basic to effective oral expression, whether in informal or more formalized presentation. They should be considered as guidelines for teacher expectation and goals to work toward whenever a speaking opportunity presents itself. It is imperative that a teacher provide a variety of formal and informal speaking situations for every child during the course of the year and to foster a climate in the classroom which will encourage the willingness of students to participate.

Skills involving the delivery of speech.

- effective use and control of body posture, body and hand movements, gesture, and facial expression.
- establishing and maintaining eye contact with the audience.
- appropriate use of vocal characteristics such as volume, pitch, rate, phrasing, quality, and inflection.
- producing clear sounds and acceptable pronunciation.
- adapting a delivery style appropriate to the relative formality of a situation.
- effective use of delivery aids such as notes or media material.

Skills involving the content of speech.

- expressing complete thoughts.
- clearly expressing main ideas and central themes.
- using relevant, accurate, and vivid language for specific purposes.
- organizing ideas in proper sequence, with purposeful introduction, supportive material, and an appropriate conclusion.

Skills involving confidence in speaking situation.

- adequate preparation for presenting ideas clearly.
- delineate between formal/informal, serious/casual/humorous speaking situations.
- awareness of the speaker's role.
- using class and self-evaluation as a means for improvement.

II. B. 3. Scope and Sequence; Format

a. Scope and Sequence; Format: Wayne

FEATURES: *Allocation of specific skills to specific grades; attention to skills in the various units.*

Grade 7 - X
Grade 8 - O

	Unit	Unit	Unit	Unit				Sports		Interpersonal Relations
SECTION I: Listening and Speaking Skills gr. 8	A	B	C	H	D	E	F	G	I	K
gr. 7	1	2	3	4	5					
A. Listening Skills										
1. Aural Comprehension										
a. Listen for details.	XO	X	XO	XO		O				
b. Listen for main ideas.	XO		XO	XO	X	O				
c. Follow directions.	XO				X					
d. Listen for and understand relationships.	O	O	XO	O	X	O				
e. Listen for and evaluate supporting material.	O	O	X	X	X			O		
f. Listen for and evaluate conclusions.	O	XO	O	XO	X	O				O
2. Participation in Listening										
a. Form good listening habits.										
3. Auditory Discrimination										
a. Identify and discriminate between sounds.	X				X					
b. Recognize rhythm, intonation, and tempo.		X		X	X					
c. Recognize rhyme and patterns of rhyme.			X		X					
d. Recognize repetition and refrain.										

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Grade 7 - X
Grade 8 - 0

	Unit	Unit	Unit	Unit				Sports		Interpersonal Relations
gr. 8	A	B	C	H	D	E	F	G	I	K
gr. 7	1	2	3	4	5					
B. Speaking Skills										
1. Participation in Speaking										
a. Recognize that the function of speaking is to communicate.	XO	O	X		X			O		O
b. Recognize the importance of reporting accurately.	XO	O	XO	O	X	O		O		O
c. Recognize and utilize the various forms of speaking.	O				X			O		
d. Adapt to the audience.	O	O	O	O	X			O		O
2. Delivery in Speaking										
a. Make effective use of body control, movement, gesture, and eye contact.	O	X			X					
b. Recognize and use appropriate vocal characteristics and speak with clear, exact, and vivid language.	XO		X	X	X			O		
c. Understand and use correct articulation, pronunciation, and effective use of delivery aids.	O		X	X	X			O		
3. Content in Speaking										
a. Express a complete thought orally.	XO	O	O	XO	X			O		O
b. Recognize and use a main idea and a central theme through the utilization of organized patterns of speech.	O		X		X			O		

Grade 7 - X
Grade 8 - 0

SECTION II: Written Composition Skills	gr. 8 gr. 7	Unit A 1	Unit B 2	Unit C 3	Unit H 4	D 5	E	F	Sports G	I	Interpersonal Relations K
A. The Sentence											
1. Understand and use basic sentence patterns.		0	0	XO	XO	X			0		
2. Understand the relationship of order to meaning, clarity, and emphasis.		0	0	0					0		
3. Use words and phrases to expand sentence patterns.		0	XO	X		X			0		
4. Understand and use the process of composition.			0						0		0
5. Understand and use the process of forming sentences by the use of subordinate clauses.		0	0						0		
6. Develop a sense of word choice and style.		0	0	X	X	X			0		0
B. Organize and Development											
1. Understand unity and coherence.		0	0	0	X	X			0		
2. Understand and organize by time order and sequence.		0	XO	0	X	X			0		0
3. Understand and organize by cause and effect.		0	X		X	X	0		0		
4. Understand and organize by classification.		0		XO		X	0		0		
5. Understand and use definitions.							0		0		
6. Understand and organize by comparison and contrast.			0	X		X	0		0		
7. Organize by induction and deduction.			X			X					
8. Understand and recognize tone.				0							0

b. Scope and Sequence; Format: Croton-on Hudson

FEATURES: Convenient format which read laterally suggests a close relationship between the various headings and material therein; many options suggested for strategies and for evaluation. Useful for class, group, or individual student.

English	12	Literature-Plot	CHHS
Subject	Grade Level	Unit	School

No.	Statement of Objective	Strategies Employed	Minimum Standards of Accomplishment	Evaluation Devices
3	The student will be able to improve his/her ability to evaluate the appropriateness of the resolutions of conflicts.	☐ Academic Games ☐ A.V. Materials ☐ Conferences ☐ Debate ☒ Demonstrations ☒ Discussions ☐ Drill/Practice ☐ Experiments/Construction ☐ Field Trip ☐ Guest Speaker ☒ Independent Study ☐ Large Group Instruction ☒ Lecture ☐ Panel Discussion ☐ Physical Activities ☐ Programmed Material ☒ Recitation ☒ Research ☐ Role Playing/Simulation ☐ Small Group Instruction ☒ Student Reports ☒ Sup. Printed Material ☐ Textbook ☐ Workbooks ☒ Reading	Given an outline of a plot resolution, taken from class readings, the student will be able to discuss, orally or in writing, his/her judgement on appropriateness with reference to the readings and concepts on conflict resolution, with at least 70% accuracy.	☒ Book Report ☒ Compositions ☐ Demonstrations ☒ Essay Tests ☒ Homework ☐ Models ☒ Objective Tests ☐ Observation ☒ Oral Reports ☐ Practical Application ☒ Projects ☐ Term Papers ☒ Worksheets ☒ Written Reports

II. C. Planning: Units; Electives

In many ways, a very effective approach to the teaching of English is that of a unit of work. In it, a major focus is selected, such as a literary type or theme, the writing of an essay, a speech to inform, etc. Inasmuch as skills in English often complement one another, in a unit, experiences in most if not all skill areas — reading, writing, speaking, listening, viewing — are included.

The "Drama" unit which follows is a very "dramatic" one, involving students in various basic performing techniques, as well as in the reading of a play. The activities for students are a treat for them and you as well. From the rich assortment included, select those that are appropriate for your class, group, or individual student in junior or senior high school.

The second part of this section presents the introduction to an elective for senior high school gifted or above-average students. However, the point of view presented can help you in the teaching of skills in reading and writing in other classes as well.

Parts of other units are included on pages 38 to 107 of this publication. In addition, the five strands of the English Language Arts K-12 series published by the Department contain useful suggestions for teaching the skills. Explore both possibilities!

1. Planning: Units: Ardsley

FEATURES: An inductive approach to the literary experience of play acting and the reading of plays; excellent activities in skills in speaking, listening, reading, and writing, involving a maximum of participation by students; useful suggestions for evaluating students' performance.

INTRODUCTION

The general objective of this Drama unit designed for "A" and "B" level ninth grade English classes in Ardsley High School is to get the student to enjoy reading and producing a play. With this thought in mind, it is hoped that the unit will help each student learn to interpret dramatic material multidimensionally so that he/she will read a play and visualize the setting, action, and speakers, sense the implications possible in the dialogue, and hear the shades of meaning and feeling in the lines as they would be revealed in a production on stage. By having each student participate in preparing a dramatic scene to present to the class, it is hoped that each student will be able to appreciate the knowledge, time, and practice necessary for a good dramatic production. By the end of the unit it is also hoped that students will be stimulated to pursue further experiences in reading, producing, and acting in plays.

SPECIFIC OBJECTIVES:

SETTING

1. To visualize the details in the setting from a careful reading of the scene description.
2. To see how mood can be established by the setting.

CONFLICT

1. To understand that conflict is essential in dramatic action; that conflict is basic to drama.
2. To be able to see the crises or incidents composing the conflict.

THEME

1. To understand theme as the idea that gives the play its roots in life.
2. To see what the play is saying about human beings and their lives and to relate it to their own lives.
3. To see how theme in drama can be revealed through action, dialogue, play title, etc.

DIALOGUE

1. To read dialogue perceptively in order to draw implications from the lines about characters, action, plot, setting, conflict.
2. To be able to judge if the dialogue is realistic.

CHARACTERIZATION

1. To see the various methods in which character can be revealed in a play.

PERFORMANCE

1. To try to feel less self-conscious about performing a role before other people.
2. To learn to act a role realistically.
3. To be able to read ORALLY a dramatic passage, interpreting it according to an understanding of the character.
4. To read a dramatic passage ORALLY, using pauses, exclamations, and other vocal expression.
5. To combine a good oral reading of a passage with facial expressions and small and large gestures.
6. To learn about stage movement and characterization through pantomime and improvisation.
7. To become aware of the technical aspects of drama: blocking, set design, lighting, sound effects, costumes, props.
8. To learn about producing a play for the stage from a written script.

APPRECIATION AND EVALUATION

1. To be able to criticize both amateur and professional dramatic performances.
2. To be able to express in writing an understanding of plays read in and out of class.

ACTIVITIES FOR THE DRAMA UNIT

The following list of suggested activities can be used to accomplish the objectives of the Drama unit. Not all of them can be used for every play in the unit, nor would the teacher want to use every one of them for every class. They are GENERAL activities only. More specific activities for the individual plays in the unit accompany the detailed lesson plans outlined later in this unit.

SETTING

1. Read the setting aloud. Ask students if they can guess what might happen in the rest of the play because of CLUES given in the setting. Look carefully at the details and ask students to explain why that detail might have been written into the setting.

2. Ask students to bring into class records or taped recordings of music they feel is appropriate for the setting. Or supply different examples of music and ask them to choose which music is appropriate and explain why.

3. Ask students to draw a sketch of the setting as it would be on stage. You might introduce symbols for set design that they could use in the sketches.

CONFLICT

1. Ask students to bring into class a news article describing a conflict between two individuals or two groups — something that might serve as a basis for a scene in a play — and then to write what they determine to be the issue and the opposing forces. If it is resolved, what is the deciding agent? Students can discuss their findings in class. They might also write a dialogue in play form based upon that news story.

2. Ask students to determine the factors of the conflict in one motion picture or television play they have enjoyed watching. In groups, class members can report briefly on the issue, opposing forces, and the deciding agent.

3. Ask students to improvise situations based upon a conflict between two people and act it out, e.g., mother-daughter disagreement in a department store over dress for daughter.

4. Bring into class a strong, long piece of rope and have students in pairs have a tug-of-war. Discuss later the feelings they had during the actual pulling of the rope and their feelings after it ended. [Prior to this activity, discuss it with your principal.— Ed.]

5. Ask two students to go to the front of the class and decide between themselves on a situation involving a conflict — a situation that others can then join and act out in this improvisation using the entire class. EX: A policeman and a soap-box orator on a street corner. The conflict — an arrest by the policeman because of the content of the speech. Players coming onto the scene can be businessmen, workmen, housewives, more policemen, etc. OR: two boys playing, then getting into a fight, as one boy is a real bully. Other players coming onto the scene can be other children, teachers, mothers, etc. NOTE: This CONFLICT GAME should only be tried after the class has had other exercises involving improvisations and acting.

THEME

1. Draw on the students' work with theme in the Short Story section of Unit I and the Short Story unit (if they have had it by the time they reach this unit) and review what they remember about theme.

2. Ask students to think up conflicts for given themes. In class discussion see how the same theme can be delineated in many different ways.

3. Ask each student to hand in a card with the title of a motion picture or television play seen and the statement of the theme in one or two lines. Have groups of students read over the cards and compile the answers to the following questions: Do some themes seem more basic than others? If so, why? How much repetition occurs? What IDEAS seem to interest playwrights the most? the least?

4. Point out props that might reveal theme in the plays studied. EX: the quilt in "Trifles". Then ask students to bring in objects they associate with a particular idea. EX: a flag. Discuss these in class.

5. Examine the titles of plays to see if they relate to the themes of the plays. Ask students to think up other possible titles for the plays and discuss whether or not the new titles reflect the theme.

DIALOGUE

1. Ask students to find examples of lines that do the following:

    a. Refer to a significant event of the past
    b. Foreshadow the future
    c. Reveal a character trait of the speaker
    d. Show the speaker's opinion of another character
    e. Help create mood
    f. Show an attempt on the speaker's part to evade the issue in the play; to raise it for an open discussion
    g. Show an attempt on the speaker's part to conceal his/her thoughts or feelings
    h. Reveal something significant about the setting
    i. Introduce an important prop in the play

2. Give students a list of quotations about the play and have them take notes on one of the quotations, listing all evidence in the play supporting that quote. Students should use the note-taking form used and learned in Unit I of this curriculum.

3. Have students take notes on a specific problem relating to the play. EX:

    a. To show the gradual development of a principal character. For each stage of development, supply evidence on a card.
    b. To explain the role of a minor character in order to show why he/she is necessary in the play.
    c. To show how dialogue conveys the mood(s) of the play; show how the lines reflect the changes or intensity of the mood.

4. Have students study MONOLOGUES or SOLILOQUIES and then write one of their own.

5. Have students write a DUALOGUE between two people and then practice reading it with a partner, then present it for the class.

CHARACTERIZATION (WRITTEN WORK)

1. Ask students to take notes on 3 x 5 cards on one character in the play, pointing out the major character traits and giving lines or stage directions as proof of these traits. Students should use the method outlined in Unit I (note-taking section) for these cards. Have them write character analyses based upon these notes.

2. Ask the students to describe the make-up and costumes each character would have on stage and explain why they made those particular choices.

3. Work with the concept of FLAT and ROUND characters. Ask for ways in which a playwright makes characters credible. Make lists of characters that might be flat or stereotyped.

4. To connect plot with character, the question: "Who is the play about most?" could be discussed in class.

5. Tell students to keep in mind one question when they read about the characters: "What is that character's essential NEEDS or WANTS?"

6. Ask the students to watch to see when characters reach "Moments of choice."

7. Students could write character analyses based upon TV shows or films or an actual stage production i.e. senior class play.

8. As a writing assignment: have students combine portions of a character's lines into a dramatic monologue, practice reading them aloud, and have a dramatic reading of a selected number of monologues in class (or on stage).

PERFORMANCE

NOTE: The major production assignment in this unit for the "A" level classes is a performance of a scene from a play before the class at the end of the unit. In the "B" level classes, it is a production of the play "SORRY, WRONG NUMBER" in scenes to be videotaped. More explanation of these projects will follow. The main point here is that the students cannot just be given a production assignment and then be expected to do well without any work in class that might help them in the acting of these scenes. Therefore, the following list of exercises is presented here to be used in class to help the students in the PERFORMANCE aspect of this unit. As this unit is limited to four weeks, these exercises can only be considered an introduction to various aspects of acting. Students usually enjoy a majority of them, as they tend to keep them active in class, instead of simply sitting at a desk and discussing plays.

PANTOMIME: USING HANDS

Here are some exercises that enable students to work carefully on hand movements. Sitting on their desks, the students can perform the following actions:

a. Pick up a needle from a table before them, look at it, then thread it.
b. Pick up a pencil and write their names on an imaginary piece of paper.
c. Pick up an apple, polish it on the sleeve or somewhere else, then take a good bite out of it.
d. Pick up a book, open it up to a certain page, read a while, then put it down.
e. Pick up a ball of string and start to wind more string around the ball; then they come upon a knot and have to untie the knot before they can begin winding the string around the ball again; continue finding knots; some are tighter than others.

EXERCISE USING HANDS AND PROPS

Divide the class into three teams and label them Team A, B, C. Explain to Team A that they have just bought a "gift" for Team B members. They are each to imagine what gift they each have bought and when you give the signal, they are to examine this gift very carefully before they are to wrap it. They are NOT to pantomime the action of wrapping it, only examining it. Tell Team B that after a certain amount of time passes, you will ask if anyone has ideas on what gifts are being examined by Team A. When a person's gift has been guessed, he/she sits down. Be sure to give the team examining the gift a lot of time for the examination, as it is important in this exercise. When Team A is finished, do the same thing for Teams B and C. After all three teams have examined a gift and had a chance guessing a gift, you might want to discuss why certain gifts were more easily guessed than others. Reasons might be: the gift was very easy to guess (bow and arrow, basketball); the person doing the pantomime did a very good job; both of these. It is quite interesting to see the variety of gifts students choose as well as to see how well students can pantomime the actions with slow, detailed, deliberate hand movements.

PANTOMIME: USING LEGS AND BODY

Work with the following exercises with the class divided into groups so that one group does the exercise at a time, so it is easier for you to watch them and choose certain students to do them in groups of two or three (students who do the exercises well).

a. Lift and carry one HEAVY suitcase across the room. Check to see that the body leans AWAY from the arm carrying the suitcase; also facial expression and arm for strain and tension.
b. Carry two suitcases: one lightweight and the other heavy.
c. Carry one bundle of groceries and one suitcase, or be leading a child by the hand and carry a bundle of groceries.
d. Begin walking across the room normally; then when the signal is given (I use the word "pain"), your shoes have become uncomfortable and hurt your feet terribly. Be sure to watch facial expression as well as the body and leg movement for signs of pain. Also, some students tend to overdo the pain, so this might be pointed out.

PERFORMANCE: PANTOMIME

LEGS/BODY

TUG-OF-WAR EXERCISE [Prior to this activity, discuss it with your principal.]

Ask the class to divide into pairs. Then explain that they are going to have a tug-of-war with a piece of rope. I would first give them some heavy rope to have a real tug-of-war with in order to feel exactly what it is like to be involved in this struggle. Then after each pair has had an opportunity to play with the rope, ask them (four pairs at a time) to go up to the front of the room and have a tug-of-war without the rope. Tell them to give the imaginary rope reality. Try to coach them to feel the rope, feel its texture, its roughness, pull hard. CONCENTRATE ON THAT ROPE! If the students are really feeling this exercise, they would show signs of exhaustion (worn out, heavy breathing, pink cheeks, sweating, etc.) As mentioned earlier (see CONFLICT), this exercise is also good for showing what CONFLICT is. A discussion of people's feelings during and after this exercise could be the basis of a discussion about CONFLICT.

PANTOMIME: CHARACTERIZATION

After working with exercises to involve students with concentrating on various parts of the body used in acting, continue with exercises which will now involve portraying the actions of someone else: characterization. In the next exercise students often use stereotyped actions (such as the old woman with the bent back and leaning on a cane), but these stereotyped actions are a beginning. These may be discussed with the class in order to try to find different ways of portraying an old woman. Also, some students often do portray the roles in very original ways. The stereotyped and the original portrayals might be contrasted and the class urged to try to find new and different ways of portraying the character.

EXERCISE #1

Divide the class into two groups: girls in one, boys in the other. Ask the girls to get into a circle in the middle of the room and begin walking in that circle as a little girl licking an ice cream cone. Watch carefully for different interpretations; then choose three or four to walk in the circle by themselves and ask class members to point out similarities and differences in interpretation. Then ask the boys to do the same thing, only portraying a policeman walking a beat.

Other roles that could be used are:

a. An old woman (man) walking a dog
b. A businessman trying to catch a train
c. A small boy or girl on the way to school
d. A panhandler on the street
e. A boxer preparing for a fight
f. A teenage girl (boy) shopping for clothing
g. A very hungry person looking into bakery windows along a street

EXERCISE #2

After working with portrayal of assigned roles, give the class a particular place and ask them to imagine themselves in this place and try to be a person who might be seen there. Then ask five or six people at a time to go to the front of the class and portray their role. Perhaps you might want to ask the class to try to guess the role the students are enacting. EX: Set the scene in TIMES SQUARE in NYC. Students might portray: a bum, a policeman directing traffic, someone selling newspapers, shoppers, etc. The main thing here is to try to make the person REAL. CONCENTRATE on that character. As a homework assignment, ask the students to think of a person's occupation and to practice the movements involved with this occupation. Tell them they will be asked to portray this occupation in class the following day. Examples: Telephone operator, conductor of an orchestra, waitress, carpenter, cook, artist, football player, typist, etc.

EXERCISE #3

Select three people at a time to go to the front of the class to pantomime the actions involved with the occupation they chose to portray. After every one has finished, discuss which occupations were portrayed well and why. Try to get them to see what determines a REALISTIC pantomime and portrayal of character.

FACIAL EXPRESSIONS

Many of the exercises already described have needed some kind of facial expression. But the following exercises CONCENTRATE on facial expression and could be used next. Students again sit on the desk tops so that it is a relaxed and informal atmosphere.

Ask everyone to do the following:

a. Sit and pretend to watch the pendulum of a clock. Gradually look as though you are falling asleep.
b. You are dozing in a chair in a dark room. Suddenly someone enters and switches on a bright light and awakens you. You start and gaze bewildered until you finally see the person who switched on the light.
c. You are sitting in a chair, watching and listening to a mosquito buzzing closer and closer to you. Finally you hit it with your hands.
d. You are sitting in a chair reading when someone from another room calls to you. Show by your facial expression whether you are happy or annoyed.
e. Dozing off in a chair, you suddenly hear thunder and see a flash of lightning.

I usually have everyone begin the preliminary activity (dozing, listening, watching) and give them enough time to relax and do it. Then in b, c, d, e, above I use the signal RIGHT or NOW to indicate the interruption. At this point the facial expression should change. Other exercises that can be used are:

a. Sit and pretend you are eating a delicious ice cream cone. Then suddenly it becomes a lemon that you are licking.
b. Sip a coke through a straw--slowly then rapidly.
c. Start sipping very HOT coffee.

The next exercise involves a sheet of expressions that is dittoed and passed around to each student. The same expressions listed on the sheet are also on small cards. I have about ten people at a time choose a card from my hands, look at it, and without saying a word to anyone, think about any actions and facial expressions he/she can use to pantomime the saying. He/she is NOT allowed to mouth the words. The expressions are such things as: I'm embarrassed. I'm better than you are! Have each person (one at a time) pantomime the expression.

I then assign a homework assignment for the class next day. They are to practice one of the two following actions: boys: a man shaving (either an electric shave or a straight-razor shave), and girls: a girl putting on make-up. The next day in class I ask four boys at a time to pantomime the action for the class. Then I ask the girls to pantomime their actions (four at a time). After each group, I ask which actions are the most detailed and who in the group did the most realistic job. I often have to coach people to slow down, look in the mirror, etc. I also have to tell them to CONCENTRATE on their facial expressions as they look into the mirror.

A follow-up exercise involves students writing down on a slip of paper a brief description of a person doing some action. EX: a man driving a car, a woman hanging out wash on a line, a man raking leaves, etc. The slips of paper are then tossed into a box and then everyone draws a slip of paper. Or, I place all of the boys' into one box and ask the girls to choose from that box and vice-versa. In groups of four the students portray the activity described on the slip of paper.

WORD GAMES USING PANTOMIME

After spending time in class with the above exercises, you could then work with a more complicated pantomime involving students' use of their imaginations, body movements, facial expressions, etc. Ask the students to count off by fives and divide them into teams. On cards have words written that have two or more syllables. Each team leader chooses a word and then his/her group must act out SCENES to portray that word. EX: FAREWELL. The first scene might be a pantomime of action and activity at a fair grounds (students portraying various roles at a fair): the second scene might be in the bedroom of a sick person with a doctor coming in, the patient taking medicine, and finally getting well. STRESS: every person must have a role in the scene; a complete scene must be acted out; students should use their imagination; every person must CONCENTRATE on his/her role. OTHER WORDS: FARMHOUSE, BAGPIPE, BADMINTON, COURTYARD, INDUSTRIAL, EYESORE, DRAWBRIDGE.

VOICE EXPRESSION

The first exercise that could be used is to have students read the sheet of expressions used in the FACIAL EXPRESSION exercise aloud. Ask everyone to read the lines, "I hate you", so that students can see different interpretations of a line. Encourage students to read the lines orally, using gestures, then without using gestures; try to combine the reading with good, appropriate facial expressions.

EXERCISES/ACTIVITIES

1. After the initial activity of reading lines in class from the dittoed sheet of short sentences, give them an evening to find a short passage from one of the plays read for class. The passage should be at least four or five sentences long. In class, tape the readings of these passages and play them back so that the students can hear exactly how they sound.

2. Ask students to write a DUALOGUE between two people that has many interrupting sentences and emotional lines. Then have students pair up, practice reading the dualogues quietly, then read them orally for the entire class. These readings might also be taped and played back if there is sufficient time.

3. In reading lines with emotion, encourage students to try to remember a time, place, or person associated with that emotion so that they read the lines REALISTICALLY with FEELING. EX: if the emotion is ANGER, try to get them to think of a time when they had an argument with a person, try to remember who that person was, and then imagine that he/she is saying the line to him/her standing right there in front of him/her.

4. With "A" level classes: assign practice of reading a soliloquy fot the following day's class. Give out in class dittoed sheets with criteria for a good recitation. Ask students to stand by their desks, read the soliloquy they have chosen, and then ask one student to comment on it from the notes he/she has taken on his/her recitation sheet. STRESS: lines should be read with feeling; pause in appropriate places; don't read too rapidly or too slowly; try to use some small gestures and facial expression. This activity, depending on the size of the class, can take three or four days.

5. While studying plays in class, students should read sections of the play ORALLY.

6. Invite members of the senior drama group into class for a dramatic reading.

7. Have students rewrite lines of dialogue for ONE character (from a play being studied) into a MONOLOGUE and have a dramatic reading of these monologues in class.

NOTE: In all exercises involving an ORAL reading and then criticism of the recitation by the teacher, students, or both, both positive and negative aspects of the recitation should be noted. The teacher may have to stress the positive aspects more carefully because students tend to be very hard in their criticism of classmates.

SHORT SCENES/IMPROVISATIONS

After working with the above exercises in class, students should now know something more about body movement, facial and vocal expression, and should be a little less self-conscious about performing in front of the class. At this point all these aspects of a performance can be combined in production of a simple scene and then an improvisation. Divide the class into groups of six people. Ask each group to select a leader and give the leader a copy of a sheet with six lines on it. The leader will cast the role (one line is usually the extent of the spoken part of each role) and then the group must decide:

a. the exact scene/place of action
b. the atmosphere of this scene
c. the types of characters in this scene
d. the kind of acting business that should be introduced into the scene

The scenes themselves are purposely vague so that the groups can use their imagination in producing them. The lines of three scenes are as follows: (these can be used for more than one group each,or you can devise new scenes to use for more groups).

SIMPLE SCENES: LINES

SCENE #1 (Characters enter slowly and cautiously)

A: Are you sure no one saw us?
B: Of course I am. You're always so nervous. What's the matter with you all?
C: We don't want to get caught, even if you do.
D: Yes, that right. We can't afford to take risks.
E: Put the stuff down quietly.
F: Get on with the job and don't talk so much!

SCENE #2 (Characters are on stage talking)

A: Why doesn't she come?

B: Something's kept her, I suppose.
C: You can rely on her. She'll arrive all right.
D: I hope so--I sincerely hope so.
E: What's that? Listen.
F: That must be her. (She enters)
ALL: (talking at the same time) Well, what's the news? How did you get out? Is everything settled, etc. (make up lines)

SCENE #3 (Three characters are on stage)

A: We can't hold out much longer.
B: Cheer up, old man. We're not dead yet.
C: Not yet! Might as well be.
(Three more enter)
D: There's a messenger just got through.
A: Well--hurry up!
E: Relief's on the way.
F: They'll be here in a hour, if we can manage till then!

Following presentation of these scenes in class, students can break into groups and write lines to their own scenes. But stress that the scenes should be simple and use only one or two lines for each character.

IMPROVISATIONS

After working with simple scenes based upon a few lines, students can then begin work with improvisations. By this point in the unit students should be able to do a fair amount of "acting" and "character interpretation" so that the improvisations should be fairly realistic.

Begin by choosing one fairly outgoing and confident student to participate in an improvisation with you. (I usually choose a girl who is to play the role of my daughter. We set the scene in a department store and she is trying to find a dress for a party. Naturally, every dress she likes, I think is too seductive , too old, etc. And every dress I choose from the rack is too babyish for her. The scene develops; the conflict increases; then one of us ends the scene. I often become "fed up" and decide that she'll get no dress at all and leave the store in a huff.) You might set the scene, assign the roles, and just tell the person to improvise lines, and somehow come to an end. Then choose other students for improvisations. EX: three boys before a T.V. set watching a boxing match and placing bets on the winner; three girls sitting in the commons talking about another girl sitting on the other side of them; two boys playing pool or ping-pong; a student and an administrator in the school office; a husband and wife in a car, the wife being a back-seat driver; two students on a school bus talking about school, etc. Then ask the students to divide into pairs and give them about five minutes to think up a scene with two characters in it. They then improvise the action and lines as they go along in developing it. Stress that after five minutes or so, to come to an end of the scene, somehow. If there is time in the unit, have one class set of improvisations in one day, then work on something else, then have a second set of improvisations. Usually, the second set is better for many students becuase they know more about what to do with themselves "on stage." I also stress that students should try to think up original scenes and characters and try to portray those characters REALISTICALLY. They should remember to use gestures, movement, facial expression, and voice expression.

One last suggestion to use here in this section of PERFORMANCE ACTIVITIES is to try to get Mr. Baldwin of the Drama Department to come into class (or go to one of his Drama classes in the auditorium) to explain how a director BLOCKS a scene for production. Ask him to use volunteers from the class as "actors" in the scene he is blocking. EX: As all the classes read and study the play "Trifles" in this unit, the first scene from this play might be a good one to use for this activity. Have the activity videotaped so that it can be used with all the ninth grade classes.

APPRECIATION/EVALUATION

1. Arrange trips to NYC or other places to see professional productions and ask students to write reviews of the production. Questions that might be answered in the review are:
   a. What did you like about the production? Dislike?
   b. How might you have improved the production?
   c. What can you say about the character portrayal, set, lighting, dialogue, costumes, make-up, the action?
2. Write critiques or reviews of the scenes produced in class by students.
3. At the beginning of the unit ask the students to keep a chart of the plays, TV shows, and films they see during the course of the Drama unit. At the end of the unit ask each student to review his/her list and evaluate it. What similarities does he/she find in the shows he/she watched? Is there any variety in it? Does he/she lean towards certain types of drama: westerns, soap operas, mysteries?
4. On the basis of the charts mentioned in #3, ask the students to list the qualities they think make some plays more worth-while than others; then they should add what other factors make up the IDEAL play for them. Use these ideas to organize a guide for play viewing. Stress that you are concerned with their being able to supply evidence in support of their judgments, guided by the criteria that they themselves set.
5. Plan a trip to the auditorium so that students can see the light panel, spots, exits, entrances, wings , etc. Perhaps a period or more can be spent working on the stage in connection with voice projection, stage movement, exits, entrances, etc. Perhaps the simple scenes described above can be done on stage.
6. As a written evaluation of their knowledge of the plays studied in class and aspects of production, for "A" level classes a written exam can be given as a take-home report. For "B" level classes a written exam may be given in class to check knowledge gained in the unit about reading plays.
7. Evaluate the production aspect of the unit by the performances given at the end of the unit.
8. Student evaluation of the course.

EVALUATION/PERFORMANCES

The culminating activity in the Drama unit involves the actual production of short scenes by the students themselves. In the "A" level class, students are asked to choose a partner for the scene they will do. If the class is not evenly-numbered, I allow one group of three students. Each pair of students then selects a short scene from a play that they decide they would like to produce for this class project. I tell them that within a week I will give dates when each pair will present a scene to the class. They must practice these scenes on their own. I usually give them two days during the course of the unit when they work on these scenes in class. I tell them ahead of time when these days will be scheduled so that they can bring in their scripts. They also are asked to find someone else in class to be their PROMPTER. I stress how important it is that the prompter rehearse at least two or three times with them so that he/she knows when there are pauses (and not lines forgotten, etc.) and knows the play well enough to do a good job prompting. (I have seen some fine productions suddenly ruined because the prompter is too unfamiliar with the lines of the scene and loses the place and the performance suddenly halts!) On a day during the first week of the unit I ask each pair of students to submit a sheet with their names, the name of their scene, the set they will use, props needed, costumes and make-up, prompter's name, lighting, sound effects (if any), and any audio-visual equipment that will be required from school for their performance. I also have two books of scenes that students can look at if they have having trouble finding a short scene to perform. The students must also write a short introduction for their scene that is read by their prompter. When the dates arrive, I usually plan for three productions in a class period. I give out the dates during the 2nd week of the unit so that the students are prepared. I also post the dates and names on a bulletin board in the classroom for reference. After the scenes are all presented, the class discusses the scenes one at a time. I also give comments orally and in written form when I give them their grades. The grade for each student is based upon EFFORT (as students' abilities vary greatly). If there is still time (usually not), I choose certain scenes to videotape. I do the videotaping after school. If possible, Room 104 should be used for practice sessions, rehearsals, and final performances, as there is a good stage to be used in that room. With this assignment the students will hopefully work on the following:

a. Read the scene and perhaps the entire play carefully and choose roles carefully (within the limits of their abilities).
b. Decide upon necessary character movement, action, and gestures.
c. Decide what props, costumes, lighting, sound effects, and make-up are appropriate.
d. Learn how to interpret the character's lines and how to present them with feeling.
e. Rehearse a scene and memorize all the lines carefully.
f. Learn to work with a prompter.
g. Present the scene as professionally as possible.
h. Learn to criticize another production, both its good and weak points.

The student reaction to these scenes is quite positive. They seem to enjoy working on their own, using their own imagination, and trying to do a professional job with the production. Although many of them are quite nervous before their presentations, some of the student productions this past year have far surpassed productions I have seen by older students. Thus, I try to videotape some of the scenes to use as examples of what can be done with such a production. In this unit this activity is by far the most satisfying experience for the teacher and one of the most challenging experiences for the student.

PERFORMANCE/STUDENT SCENE PRODUCTION "B" LEVEL CLASSES "SORRY, WRONG NUMBER"

EXPLANATION

This past year the play "Sorry, Wrong Number" was a basic part of the "B" level class unit in drama. However, the play was also studied in the eighth grade this year, so that it would be redundant to study the play in any great detail in ninth grade. But since the eighth grade study did NOT include PERFORMANCE of the play, I have decided to use the play for the PRODUCTION aspect of the "B" level drama unit as in the past. I would still ask students to study a basic vocabulary list of words taken from the play so that students acting the roles of Mrs. Stevenson, Sgt. Duffy, etc. would understand the stage production and characterization. This list is as follows:

1. querulous
2. neurotic
3. imperious
4. apprehend
5. stolidly
6. coincidence
7. aghast
8. hysterical
9. lethargic
10. catechizing

I would review the above list of words with the class so that they are familiar with the definition and use of the words.

Now for the production itself. I divide the class into seven groups and assign each group one scene from the play. I also cast the roles in the scenes after I become familiar with the abilities of each student in class through the unit's activities. I usually choose girls who read fairly well as Mrs. Stevenson in each scene and two boys who read fairly well as Sgt. Duffy in two scenes. I try to cast each person in the class in a role, even if the role is only two or three lines. Since the scenes are short, with a good "B" level class I require that the lines be memorized. With classes that may not be able to handle complete memorization, I try to have students memorize as many lines as possible; but if necessary, they can use cue cards (3 x 5 cards they cut to fit the palm of their hands) during the production. However, I do not tell the students about the use of cue cards until it seems absolutely necessary. Thus, most of the students do learn the lines fairly well. I usually take three days of class time to rehearse the scenes with the class. The IDEAL situation would be to rehearse the play until it is ready to be VIDEOTAPED. Then videotape the play once, look at the tape, then videotape a second and final time. However, I find that in a four week unit there is only enough time to videotape the entire play once.

During class rehearsals I would work with the students on lines and any movement needed in the scenes. This play is quite good to use, because there is very little stage movement which makes it easier to videotape and to get students to concentrate mainly on delivery of lines. I also ask a student volunteer to get a tape recording of the following sounds: a phone ringing, a phone's busy signal, the sound of a train. We begin rehearsing with the sound effects as soon as possible, as students need to learn to time their lines with the sounds of the phone, etc. The last two rehearsals are also done with props and costumes. The girls bring in robes to wear, the boys--police cap and badge, killer's coat and hat, etc. Students also volunteer to bring in the other props and to make scenery backdrops of Mrs. Stevenson's bedroon and Sgt. Duffy's office. I usually organize the list and get volunteers and remind students "who is bringing in what" for a particular scene.

Two days before the unit ends, I ask the AV department to bring in the videotape equipment, and we videotape the entire play in one class period. The last day of the unit we review the tape and make any comments about the play production, the acting, the set, costumes, etc. The students and I are usually very excited about seeing the tape. For most of them it is the first time they have been involved in a videotaped production. When they see themselves on the TV set, it is quite an experience! Although this activity takes time, practice, and much hard work, I think it is well worth the time and effort. Students definitely learn about the aspects of a GOOD dramatic production through first-hand experience. Hopefully, many of them will want to continue reading plays and getting involved in dramatic productions--in and out of school--after this experience.

SCENES FROM "SORRY, WRONG NUMBER" AND ROLES:

SCENE I: pp. 157-158 (End with Mrs. S's line; "How awful! How unspeakable".)
ROLES: 1. Mrs. Stevenson
2. Operator
3. Man/Second Man (I combine these lines into one role)
4. First Man (I make this role separate from Man/Second Man to add another part)
5. George

SCENE II: pp. 158-159 (End with Mrs. S's line: "Thank you.")
ROLES: 1. Mrs. Stevenson
2. Operator

SCENE III: pp. 159-161 (End with second operator's line: "Ringing the police department")
ROLES: 1. Operator #1
2. Mrs. Stevenson
3. Chief Operator
4. Second Operator

SCENE IV: pp. 161-162 (End with Duffy's line: ".-.if we can check it with the telephone co.")
ROLES: 1. Mrs. Stevenson
2. Duffy

SCENE V: pp. 162-164 (End with Mrs. S's line: "...Why doesn't he?")
ROLES: 1. Mrs. Stevenson
2. Duffy

SCENE VI: pp. 164-166 (End with Mrs. S's line: "Good night.")
ROLES: 1. Mrs. Stevenson
2. Operator #1 (I split the lines of Operator #3 and give some to #1)
3. Operator #3
4. Western Union man

SCENE VII: pp. 166-169 (End of Play)
ROLES: 1. Mrs. Stevenson
2. Operator #1
3. Information
4. Woman at Henchly Hospital (I sometimes split this role and have two people)
5. Operator #2 (lines on pp. 168-169)
6. Duffy
7. George

APPENDIX A

FACIAL EXPRESSION EXERCISES:

1. I REALLY LIKE YOU.
2. I'M SO EMBARRASSED.
3. YOU'VE GOT TO BE KIDDING ME!
4. THIS FOOD TASTES GREAT.
5. OH - I JUST DON'T KNOW!
6. GO AWAY! I DON'T WANT TO SEE YOU AGAIN.
7. I'M BETTER THAN YOU ARE!
8. WHAT A SURPRISE!
9. PLEASE LET ME HAVE IT NOW.
10. BOY! AM I SCARED!
11. GIVE ME SOME OF THAT STUFF!
12. OH - I JUST DON'T CARE.
13. I'M JUST SO FRUSTRATED.
14. WHAT AN AWFUL SMELL.
15. I REALLY HATE YOU!
16. THIS PLAN IS TERRIBLE.
17. YOU'RE REALLY VERY BAD!
18. OH - I'M SO SORRY FOR YOU!
19. OH - IT'S SLIPPERY!
20. LOOK OUT! YOU'LL FALL!
21. HOW BIG IT IS!
22. HOW SMALL IT IS!
23. GET OUT AND STAY OUT!
24. WHAT A CUTE KITTEN!
25. I JUST CAN'T GET MY BOOTS OFF!
26. I'M TRYING TO TAKE THE BOX DOWN!
27. WHAT A MESS MY HANDS ARE!

2. Planning: Electives: Brighton

FEATURES: *Emphasis upon basic elements involved in reading and writing expository prose; focus upon matters of validity of content and data rather than minutiae of mechanics, in writing; role of the teacher well defined; students' responsibilities made apparent; reasonable expectations for mature readers and writers.*

Grade 11 or 12: Elective

Critical Reading and Writing

Length of Course: One semester

Credit: 1/2 Credit

Open to: Juniors and Seniors (Class size is limited to 20 students)

Brief Summary of Course: Critical Reading and Writing is not a course in literary criticism, but a course in logic. The course involves training in how to read expository prose, and how to write analytical and persuasive prose. The course begins with a study of some of the forms in which prose statements are made. Some of the essays studied are those generally described as "controversial" - concerning race relations and the like. In reading and writing about controversial matters, students should learn something about responsible thought and responsible use of language. Other essays include studies of particular rhetorical principles: argument by example, cause and effect, process analysis, and the like. Well into the semester, students begin to study such matters as arrangement and style. Students write approximately one paper a week. The assignments are based on the readings. For instance, a student might be asked to write a paper analyzing the uses of semantic argument in an essay, or he/she might be asked to discuss how an author "shapes" his/her material by using a particular organizational pattern. If there is time toward the end of the course, students might well extend their studies a bit beyond argumentative and persuasive prose to include the informal essay, description and narration, and the like.

CRITICAL READING AND WRITING

The following course description is more theoretical than time-tested. It incorporates sections and concerns of other, shorter courses in various aspects of critical reading and writing. These, separately, are well enough tested in purpose and result to be fairly trustworthy. However, the materials are now linked together in what one can only hope will be a fairly intelligible and useful sequence. Various sections are, of course, interchangeable, and no particular subject matter is sanctified in its particular sequence. If one happens to find a particularly fine instance of narrative technique in an essay generally to be studied as a model of inductive reasoning, it would obviously be ridiculous to postpone discussion of the narrative passage because the time for narrative technique has not yet come. After all, the ultimate purpose of the course is to provide the student sufficient practice to read a piece in total with respect to form and content. Organization of materials, thus, merely implies that one tries to move from the relatively easy to the relatively complex.

The study of form is, in a sense, a good deal more important in the Critical Reading and Writing course than the study of specific content, except as the student may well be asked to judge the logic of content in individual essays. There is no thematic line to be followed in the course. However, a group of the essays from the text which might be chosen for study does involve a specific subject matter. The essays included here are arbitrarily chosen. Also, essays of George Orwell appear as models-readings at several points. First, Orwell appears so frequently because of the obvious excellence of his prose. Also, his work appears so frequently in order to give students some insight into the consistency and variety in theme, language, tone, structure within that fine writer's works. Here again, however, concern with Orwell's themes is not so much to teach the students his ideas (indeed, quite the contrary), but to identify the quality and sensibility of a first-rate talent at work.

In general, the purpose of the Critical Reading and Writing course is that the student learn to be logical and articulate in expressing his/her ideas, and that he/she develops sensitivity to uses of language--connotation, figures of speech, tone, patterns of syntax, point of view--in which he/she reads. In specific, the purpose of the course is to accustom the student to raising the following kinds of questions about his/her writing:

1. Is he/she aware of his/her own voice? tone?
2. Is he/she aware of the audience he/she addresses? level of language?
3. Is he/she aware of his/her purpose and occasion in writing?
4. Is he/she exact, concise, responsible?
5. Is he/she careful to try, at least, to suit form to content?

And the purpose of the course is also to accustom the student to raise the following kinds of questions about his/her reading:

I. Question about the text itself

  A. Questions of form
    1. What is its kind?
    2. What are its parts?

B. Questions of rhetoric
  1. Who is speaking?
  2. What is the occasion?
  3. Who is the audience?

C. Questions about meaning
  1. What meaning has each word in its particular context?
  2. What do the diction and grammar of the text tell about its purpose?
  3. What is the paraphrasable content of the work, its "statement"?
  4. What intention--high seriousness, irony, comedy, and the like--is apparent and how is it made apparent?
  5. What part of meaning is sacrificed by paraphrase, by substitution of words other than those used by the author?

II. Questions of value

A. Questions about personal response

B. Questions of excellence.[1]

The general movement of the course is from fairly simple reading and writing problems to fairly complex ones--from problems of textual "facts," as it were, to problems of textual validity and quality. A second inseparable aspect of the general movement also exists (as is clearly implied): the ever-increasing subtlety, refinement of thought and expression, "overtone" or "resonance of statement" and the like in the readings. The distance in distinction and subtlety of thought process and expression, to say nothing of significance of subject matter and point of view, is obviously considerable between a news magazine piece on capital punishment, and the Styron and Barzun pieces, for example.

The second aspect of the course movement has two sub-divisions, or to put it another way, two slightly different definitions of value, "personal response" and "excellence." The first of these meanings might be said to include such words as "clarity," "forcefulness," "apparent sincerity and reliability," "logic." Even with the first readings, the student must necessarily begin to make some judgments about the relative success of the piece as a unit of argument (or as fulfilling its purpose; the burden of readings, as the list shows, is argument and persuasion). Thus, from the first the student must judge, fairly impersonally, the soundness of form and content. Later on, the student may be ready to begin considering what he/she reads in terms of the second definitions. These meanings might be said to include such words as "powerful," "moving," "dull," "stereotyped, thin, and trite," "chilling," "frightening," "startling," and the like. (Such terms are, of course, exceedingly dangerous; they are often merely signals of a practicing hypocrite.) Obviously, the course is not intended to be merely twenty weeks of analytical descriptions, or even of logical analysis. Although in one sense it might be said that a news magazine segment on imperialism is "no better" than Orwell's "Shooting an Elephant" since each is obviously intended for a different kind of audience, for a different kind of communication, and so on, as Shaw observed in another context, "'To understand all is to forgive all' is the Devil's sentimentality." The student needs finally to be able to make qualitative judgments on grounds more than merely grammatical, syntactical, and formally logical. While he/she should not be invited to unqualified aesthetic judgment (and never to the vague expression of "personal feelings" about a piece of expository prose), one of the purposes of the course is to develop in him/her something more than the understanding of pure intellect.

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[1] "The Quality of Instruction," Freedom and Discipline in English: Report of the Commission on English (New York, 1965), p. 12.

Much of the reading of the course has some contemporary immediacy, largely because one of the purposes of the course is to lead the student to be able to deal intelligently with the nearly overwhelming outpouring of the mass media. (Some might call it non-intellectual littering, a sort of cousin of the academic's publish or perish output.) Indeed, because a fair proportion of the readings--and some of the writing assignments--involve controversial matters, the student may acquire a kind of dispassionate quality of mind, an ability to read and appraise as discourse first, and to judge, acclaim, or damn, later. Perhaps not curiously, such a problem rarely exists--certainly in such intensity, anyhow--in an English course devoted solely to literature, excluding more than a passing glance, perhaps a bit snobbish, at certain magazines. Nor, indeed, is it likely to occur to the student that such dispassion is needed. But, except as discussion points for an occasional class session, or as an unspoken main objective for the instructor, these considerations have relatively little place here.

A matter having a very important place, however, is the nature of writing assignments. In general, these assignments follow the movement of the reading selections (and the student's grasp of and facility in answering questions about the text). The movement is from analysis of the language, to structure and logic of pieces of writing, to practice of certain of the rhetorical principles. Students generally will be discouraged from any writing commonly understood as "creative"--the short story, the "sensory-meander," the formless verse. Several reasons underlie leaving out serious attempts at such writing: first, students ordinarily perform badly, having little practice, and in a semester insufficient time to gain any; second, any future Hemingways will not fare too badly, for it is the common misconception of secondary school students who "want to write" (usually said as if the words were somehow hand-tooled on fine leather) that they need not command expository prose; third, the course is designed as college preparatory composition; and last, any act of writing is in the best sense "creative" since it brings form and sense from chaos. Students will have ample outlet for invention in practicing effective exemplification, analogy, and the like, and in shaping sentence forms nicely adapted to meaning.

Another concept underlies many of the writing assignments, the analysis indirectly, and the essays of argument and persuasion directly. A writer learns by emulation, not slavish (or plagiaristic), but attentive. Better derivative at first than disordered. Better slightly in debt than poverty-stricken.

The use of models, however, has distinct limitations. Chief among the failings of many composition and rhetoric books is their tendency to provide exercises in the miniscule, or to impose patterns of syntactical form upon an essay the ideas of which are unstated, the speaker and occasion for which are unknown. For instance, composition books frequently devote essay assignment sections to writing paragraphs of parallel construction, in the abstract as it were. Or they speak of writing a paragraph or short essay with consciously varied sentence forms "for variety and interest." The impropriety, indeed damage, of such exercises is immediately obvious. Thus, writing assignments in argument and persuasion will demand the larger discipline of development by exemplification, or by causal analysis, or by comparison and contrast, never the particularized conscious exercise of sentence variance for its own sake.

If the readings and essay assignments of the course follow a fairly complex pattern from relatively simple to fairly complex in the several ways described, so too will the instructor's response to the papers. The course will involve no formal grammar as such. The course is not intended for the student who has not yet grasped the rudiments. In general, the student will be asked to examine passages from writing done by the class. Certainly some grammatical matters will be involved--dangling participle constructions, passive voice, inept or inappropriate sentence structure. But the instructor's purpose in selecting items for class discussion and in reading each paper will be to deal with larger units of idea with respect to logic of statement and transition, force and effectiveness of expression, clarity of diction, and the like. By the senior year, such grammatical problems as remain are probably better dealt with as logical matters, violation of conventional syntactic pattern than as errors with generally Latinate names. Instructor and class comment will generally begin with intense attention to diction and move in orderly fashion: logic and effectiveness of sentence form, paragraph form, overall coherence; point of view, tone, style.

That the instructor functions as reader, in a sense participant in the student paper, is important enough to be isolated for discussion. The instructor does not merely correct errors of mechanics, or return the paper with generalized and ordinarily rather mysterious designations such as "very good," or "rather poorly organized," or "your selection of vocabulary is immature." If the paper is poorly organized, for example, there is usually an obvious and expressible reason defined by the purpose and content. It is the instructor's responsibility to diagnose the case in some detail. Similarly, if the paper has strong points, the instructor must identify them and describe their source. Only the experienced student really knows the sources either of weakness or strength in a paper. He/she succeeds as often as he/she fails, virtually by accident. Ordinarily he/she needs a consistent reader as well as a slightly more sophisticated reader in order to write more efficiently and effectively himself/herself. If he/she needs no such reader, he/she is beyond the course. Students write even more seldom than they read (certainly much less of both than they look and listen). Very little of his/her earlier writing experience has been openly described as practice in an art the perfection of which few attain, certainly not ordinarily his/her instructor either.

The instructor also functions as a responsive director of reading. Just as "My Summer Vacation," "Red China and the United Nations," or "Per Hansa Faces Nature" do not provide much training in subtlety and effectiveness of style, so reading for plot line, characters, and basic content does not give much insight into subtleties of language and form. (To say so is not to denigrate the instruction in and attainment of necessary skills which must come before.) To break the habit of reading for surface content or what appears to be content is not easy. At this stage, students generally do not know that the short sentences, reasonably easy vocabulary, and often sprightly and lightly flippant or stereotyped dramatic style of news magazines are inseparable from content. Thus, the instructor must carefully guide, and constantly insist that the student read with total awareness, as participant, not passive audience.

The instructor has a still larger commitment which the student must learn to share: The instructor is not necessarily the changer of ideas. He/she does not ride hobby horses. He/she is not publicly Republican, hippie, antiwelfare, believer in Flying Saucers. His/her selection of readings is well-balanced with respect to point of view and attitude. Thus, he/she speaks of what the argument does--what are the means by which the piece of writing works. He/she does not, as best he/she can, commend one point of view as moral, another immoral. He/she attempts to restrict his/her textual criticisms (in the sense of objection only) to matters of illogic, solecism, ineptitude of style. He/she is interested in the student's telling the truth about his/her thoughts when he/she writes. If the instructor makes it clear that he/she cannot stand attacks upon motherhood and apple pie--or conversely, cannot stand a respectable attempt to defend them--he/she will spend a good part of the semester reading lies. And since form and content are never truly inseparable, although the course discussion strongly emphasizes form, and indeed occasionally questions of the disparity between apparent sincerity and sincerity sometimes arise, the student must not be led to suppose that a slick performance will suffice.

In brief, then, the course in Critical Reading and Writing involves learning a little of the art of reading and the art of writing.

II. D. Stressing Skills

As suggested in the previous (Planning) section, attention to skills in reading, writing, speaking, and listening - if not viewing and observing also - is an essential part of the student's program in English. Such attention to skills may be incidental to a different objective; or, it may involve direct teaching, over several days, of a specific skill.

The material which follows can help you to meet student needs in specific skills.

II. D. 1. Reading

A teacher of English has responsibility for the teaching of basic reading skills as well as of literature. This teaching involves diagnosis, appropriate specific activities and materials, and evaluation.

Read how one school district responds to this problem, in meeting the needs of classes, groups, and individual students.

a. Reading: Greenburgh

FEATURES: *Attention to reading problems of the student entering grade 7, or junior high school; use of diagnosis; allocation of specific reading skills to specific grades; techniques for teaching reading skills; description of developmental reading for students in senior high school.*

Reading - A Continuation of the Elementary School Program

Reading is a continuous process. The skill was learned in the elementary school, where the instruction was in the charge of one teacher throughout the day. Consequently, reading to learn was more easily related to all school subjects. The reading development was planned and unified.

When the pupil enters Grade 7, he/she finds that he/she has many teachers and frequently no basic reading program to accompany the new fields of subject matter. This makes it mandatory for the English teacher to discover the reading skills, attitudes, and abilities of the entering student and to continue the program throughout the secondary school.

The secondary school student must adapt him/herself to departmentalization of subjects, to wide reading of books not especially graded for readability, and to the necessity of finding, choosing, and organizing material for particular purposes. More subtle interpretations of reading are demanded; more difficult vocabulary and sentence structure are encountered.

The developmental reading program in the English class should be planned by the teacher on the basis of a preliminary diagnosis of the level of reading ability within the class. Early in the school year, all students will be tested with a standarized, diagnostic reading test. At the end of the year, standarized tests are administered to measure a student's reading development within that year.

The results of all tests, pre- and post-,are recorded on individual student profiles, a sample of which follows. This information, filed in the English office, is immediately available for English and Reading teachers.

NAME.............................. STUDENT PROFILE, ENGLISH DEPT...........

* GRADE 6 DAYS ABSENT.......... FINAL ENGLISH GRADE...............

METROPOLITAN ACHIEVEMENT TEST

Word Know.		Reading		Total Read.		Lang.		Spell.	
%	GE	%	GE	%	GE	%	GE	%	GE

* GRADE 7 DAYS ABSENT.......... FINAL ENGLISH GRADE................

STANFORD DIAGNOSTIC READING TEST

Literal		Inference		Total		Total Grade Score
%	St.	%	St.	%	St.	

METROPOLITAN ACHIEVEMENT TEST

Word Know.		Reading		Total Reading		Lang.		Spell.	
%	GE.	%	GE	%	GE	%	GE	%	GE

* GRADE 8 DAYS ABSENT........ FINAL ENGLISH GRADE.................

METROPOLITAN ACHIEVEMENT TEST

Word Know.		Reading		Total Reading	
%	GE	%	GE	%	GE

GATES-MacGINITIE READING TEST

Vocabulary		Comprehension		Total		Speed and Accuracy			
%	GE	%	GE	%	GE	%	GE	%	GE

* GRADE 9 DAYS ABSENT......... FINAL ENGLISH GRADE...............

GATES-MacGINITIE READING TEST

Vocabulary		Comprehension		Total		Speed and Accuracy			
%	GE	%	GE	%	GE.	%	GE	%	GE

METROPOLITAN ACHIEVEMENT TEST

Word Know.		Reading		Total Reading	
%	GE	%	GE	%	GE

Allocation of Training in Reading Skills

7th Grade

Testing with standarized test to discover

a. reading rate
b. comprehension
c. other pertinent information

Specific training to improve reading rate

Training in increasing eye-span, eliminating eye regression, and developing rhythmic eye movements

Reading under a time limit

Keeping time records of reading done outside of class

Training to improve comprehension

Reading to answer fact questions

Reading to answer problem questions

Reading directed towards comprehension of the organization of materials

Training in getting the author's thought

Practice in finding the central thought

Practice in discovering all supporting points

Practice in locating the topic sentence

Expression of the thought of the paragraph in the pupil's own words

Application of the central thought to other facts or situations

Training in recall

NOTE: A second form of the test given at the beginning of the year should be administered to measure progress.

Practice in reading under time limits for the purpose of increasing rate and comprehension should be continued throughout the year.

Pupils with specific or special deficiencies should be assigned to remedial reading classes.

8th Grade

Systematic review of techniques learned in previous grade:

- Training to improve reading rate
- Training to improve comprehension
- Training in getting the author's thought
- Training in recall

Training in Skimming

- Running through an index to find a particular reference
- Locating certain terms in an assigned chapter
- Going rapidly through a selection for purposes of preview or review
- Glancing through a newspaper to discover an article to be read

Reading to discover the author's purpose in the selection as a whole

Reading to question the author's data or ideas

Reading to draw conclusions

NOTE: Exercises may be devised by the teacher that will serve both for testing and training.

9th Grade

Systematic review of techniques learned in previous grades:

- Training in skimming
- Training in reading to discover the author's purpose in the selection as a whole
- Training in reading to question the author's data or ideas
- Training in reading to draw conclusions

Training in varying the rate of reading in accordance with the purpose of reading

Practice in understanding directions

Practice with difficulties met in special subject matter fields

Practice in recognizing and isolating the terms of a problem

Practice in interpreting figurative language

Practice in supplying omitted words or ideas (reading between the lines)

Practice in overcoming the difficulties in inverted word order

Testing to discover special abilities in materials that are primarily concerned with narration, description, explanation, or with the portrayal of emotion or character.

Reading for a Specific Purpose

If the pupil has strong motives for reading, he/she will develop interest and effective thinking. In work-type reading, the following purposes may be listed:

1. Reading to find the answer to a question
2. Reading to get unspecified information on a general topic
3. Reading to follow directions
4. Reading to get help in solving problems

In work-type reading, the following procedures may be employed:

1. Reducing the rate of reading - requiring that every word be read
2. Noting relationships
3. Holding conclusions in suspension until all the ideas are assembled
4. Picturing each step of a process
5. Using associational background to extract meaning
6. Weighing values, drawing inferences
7. Pausing for consideration
8. Re-reading

In reading for a specific purpose, the problem is generally stated concisely by the teacher or a pupil, and solutions are suggested by the class. These solutions may be written on the board under the statement of the problem. After discussion, the class reads to gain new facts, to prove ones already given, or to disprove ones already given. If the problem is solved, a summary is offered.

Word Attack Skills

The teacher must provide training in pronouncing and recognizing words. A variety of procedures may be used.

1. Finding little words in big words. Start with words having familiar meaning to pupils, even though they may not know them by sight, e.g. information, scholarship, candidate. Box or underscore all little words seen or sounded in them. Pronounce new parts.

2. Developing pronunciation from known parts of words. Show that many words have two or more letters alike at the beginning. Make a list of initial digraphs: bl, br, ch, cl, fl, etc. Find ending to these digraphs from words in the reading selections.

3. Repeat No. 2 above using words that have several letters alike at the end.

4. Learning the use of prefixes and suffixes. Make occasional reference during reading to common prefixes and suffixes. Explain the meaning of prefixes and suffixes. Select words from the reading which illustrate common use of prefixes and suffixes. Underline the prefixes and suffixes.

5. List common prefixes and suffixes. Learn the meaning of these prefixes and suffixes. Supply words using them.

6. Using syllabication in word attack. Select words from the reading which can be broken up into syllables. Practice reading syllables. Practice reading whole words.

7. Structural analysis to emphasize word meaning, to develop phonetic elements, to develop correct usage.

Vocabulary Building

Word lists must come out of the reading material and the experiential background of the pupils. They must be subordinated to the major purpose of the instruction - the encouragement of reading. The teacher must try to enable the class to see, hear, do or think what the words they are reading symbolize. There must be a continual link between the word symbols and the class's own living experience.

Procedures in Studying Synonyms, Antonyms, Homonyms

1. Write on the board sentences from a selection read in class containing adjectives, verbs, or nouns for which synonyms can be supplied. Underline the words chosen, supply the new word, and re-write the sentence.

2. Write on the board sentences from the reading selections containing phrases for which synonyms may be supplied. Underline the phrases, supply the new word, and re-write.

3. Use the dictionary to find shades of meaning for words selected from a reading passage.

4. Match words selected from reading material with prepared definitions. Match characters from reading selections with prepared descriptions of these characters.

5. List words on the board, taken from reading selections, for which antonyms can be supplied. Write the antonyms. Study for shades of difference.

6. Write on the board a number of short-answer questions concerning words in reading selections which may be confused by the class because of their resemblance. Select the correct word. Example: "Which word means a building: capital, capitol?"

Finding the Exact Meaning in the Dictionary

1. Write sentences on the board containing difficult words. Have pupils give meanings. Then look up the words. Find the exact meaning.

2. Have pupils list difficult words in a selection already read. Groups may be set to look up words for reporting back to class.

Getting the Main Idea

When pupils cannot remember what they have read or miss the main idea, they will benefit from training in this skill.

1. Assign a short paragraph for reading. Place several possible central thoughts on the board. Have pupils copy the one they believe correct.

2. Have pupils read a selection, close the book, and answer several key questions offered by the teacher. Then re-read the selection to justify answers.

3. Assign an article to be read in a newspaper. The facts must be gathered and written down.

4. Find the key sentence in a paragraph. Relate the key sentence to the title. Compose alternate titles to the selection.

5. Have pupils paraphrase the main idea of a selection in a sentence of their own.

6. Analyze complex sentences to show how the word order affects the meaning. Teach the shades of meaning in such connectives as:

therefore
although
whether
following
until
in order to
moreover
except
unless
while
since
how
however
hardly
if
before
because
like

Getting Significant Details

Students must be helped to visualize what they read. To make the reading more vivid, the teacher may ask interesting questions, or, through discussion, cause students to see more vividly what the words mean. Students may be brought to relate what they are reading to their own background of knowledge and experiences.

Many procedures may be used.

1. Point out cue words, such as first, another, then, etc. Remove the cue words. Note relationship of details to central thought.

2. Give pupils a topic sentence. Have class write a paragraph giving details. Read aloud and look for details which amplify the main thought.

3. Look for irrelevant details in paragraphs being read.

4. Have pupils listen for details as the teacher reads a paragraph or story. Jot down important facts. Compare notes. Re-read parts of the story.

5. Prepare objective questions on material read.

6. Have pupils prepare objective questions on reading selections for purpose of testing other students on details.

7. Read a selection of about 100 words in which there are ten important details. Have pupils reproduce the selection in writing. Check for inclusion of all points.

8. Have entire class read a story but have one-half of the class pay particular attention to one-half of the story while the other half pays attention to the other part of the story. Make up objective questions. Pair off students and check for details remembered.

Anticipating What the Reading Is About

Ability to see the author's plan of organization will help pupils to understand the main point of what is read. It may help them, too, to see the relationship of details to the main point. They will be able to remember better what they have read. Finally, it will help to improve their rate of reading.

Below is a series of systematic steps which may aid the pupils in getting the gist of the author's meaning:

1. studying the title for a clue to the main idea
2. reading carefully one or two early paragraphs to see what the author plans to do
3. giving special attention to the topic sentences of paragraphs
4. reading on through the selection to see how the author arrives at his/her main points
5. reading to find a repetition of the main idea

The study of the orderly progression of paragraphs in a reading selection may help pupils to anticipate what the author has in mind. Explain and illustrate some of the common orders noted below:

1. time order - in narratives and directions
2. enumerative order - explaining a topic sentence by adding explicit details
3. illustration - giving an example to make a point
4. comparison or contrast
5. question and answer
6. cause and effect

DEVELOPMENTAL READING

Developmental reading instruction may be thought of as an extension of the instruction in reading beginning in the primary grades.

A developmental reading program is a sequential program of instruction which (1) reinforces and extends those desirable reading skills and appreciations acquired in previous years and (2) develops new skills and appreciations as they are needed to comprehend and enjoy advanced and complex forms of written communication.

Study Skills

A. Making topic and sentence outlines as notetaking techniques

B. Writing precis

C. Learning to locate supplementary information

D. Summarizing by units

Rate-of-Reading Skills

A. Understanding that speed and comprehension are obtained through improved study habits

B. Understanding that speed should vary according to purpose of reading and to nature of material

  1. The ability to get the gist of the context quickly

  2. The ability to combine speed and comprehension in rapid but thorough reading

C. Understanding that speed is always subordinate to comprehension

Comprehension Skills

A. Reading for the main idea

  1. In a paragraph

  2. In an article, poem, short story

Critical Reading

A. Ability to think logically by seeing relation of time and setting

B. Ability to draw conclusions

C. Ability to act on the basis of what has been read; following written directions

D. Ability to visualize situations and places described

E. Ability to respond emotionally to material read

Materials

In maintaining pupil interest, the teacher should keep in mind two significant characteristics of reading materials. They should be easy enough so that the pupil meets success rather than failure in his/her attempts to read. Their subject matter should have high appeal for the reader. As the pupil's skill develops, a variety of materials should be used, including newspaper stories, magazine articles, reference books, and texts in various subjects of the curriculum.

Procedures

A sound developmental reading program provides for continuous training in reading skills for all pupils. Regularly scheduled, brief periods of reading instruction should be given in order that achievement, once gained, will not be lost through lack of practice and that the introduction of advanced skills will not be neglected.

Activities

Testing to discover pupil's strength and weakness in reading different materials of the work-reading type

Training in varying the rate of reading in accordance with the purpose of reading

Practice in coping with the difficulties met in the special subject matter fields

Practice in recognizing and isolating the terms of a problem

Tests to discover special abilities

Tests to discover pupil's strength in reading materials that are primarily concerned with narration, description, explanation or argument, or with the portrayal of character or emotion

Training in coping with difficulties in reading these special types of material:

- Practice in interpreting figurative language
- Practice in supplying omitted words or ideas (reading between the lines)
- Practice in overcoming the difficulties in inverted word order
- Practice in coping with other special difficulties

Skill in reading may be continuously improved. Therefore, the teacher should provide training in reading for literal meaning throughout the high school course, with increasing emphasis on critical reading and reading literary works in depth, noting the effects of literary devices. Work on increasing vocabulary and comprehension of prose passages of a high order of difficulty should be continued.

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II. D. 2. Literature

A broad-gauged program in literature has for its goal the student's enjoyment of literature. Such a program features work in reading literature, class and individual reading, a variety of literary materials, the mass media, and other skills in the language arts.

The two descriptions below suggest to you specific concerns for the teaching of skills in reading literature.

a. Literature: Yonkers

FEATURES: *Specific technique for teaching a basic skill in reading literature; evaluation which requires that the student apply what he/she has learned.*

Infer Setting from Opening Paragraphs of Story*

Grade 8 - Unit One

PURPOSE:		ACTIVITY
		STEP I
Establish readiness for lesson	1.	"Today you're going to learn how to figure out the setting of a story by using the clues an author gives you in the beginning of a story."
NOTE:		For the purpose of this lesson it is assumed that students:
	A.	know the meaning of setting as "when and where a story takes place."
	B.	can answer "thought questions" based on clues in a passage.
Develop understanding of what to learn	2.	Distribute copies of paragraphs 1-4. (See Appendix)
	3.	"Read the first paragraph silently to find out when it happened." (Elicit from students that it happened at dusk, sundown, early evening, or words of comparable meaning.)

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*Material taken from A Three Step Cycle for Teaching Reading Skills, Ardsley Public Schools. 1970-71 (Miss Carol Zimmerman of Mark Twain participated in the preparation of this guide while teaching in Ardsley)

4. "Nowhere are the words 'dusk, sundown, or early evening' used in that selection. How did you know that it took place at dusk?" (Elicit from students that "red," "sinking sun," "shadows" and "darkness" are clues from which they inferred that this selection happened at dusk.)

5. "Circle the clue words."

6. "Read paragraph 2 silently to find out when and where it happened." (Elicit from students that it happened in the city in the fall or words of comparable meaning.)

PURPOSE:

ACTIVITY

Develop understanding of what to learn.

7. "Nowhere are the words 'city' or 'fall' used in this paragraph. How do you know that it happened in the city?" (Elicit from pupils that "subway" is the clue.) "How do you know that it happened in the fall?" (Elicit from pupils that "reddish-brown leaves" and "football game" are the clues.)

8. "Circle the clue words."

9. Repeat questions and discussions as above for paragraphs 3 and 4. Give help as needed.

10. "The paragraphs you have just read are similar to those which are often used in the opening paragraphs of stories. The author does not tell you directly where and when the story takes place, but you can figure this out from the opening paragraphs. How can you do it?" (Elicit from pupils that you look for clue words which help you figure out when and where a story takes place.) This can be done orally or in writing.

STEP II

Closely supervised practice of skill (immediate feedback)

11. Distribute copies of paragraphs 5-11.

12. "Now you're ready to practice on some longer paragraphs."

    a. "Read paragraph 5 to yourself."

    b. "Decide what the setting is for this paragraph."

PURPOSE	ACTIVITY
Closely supervised practice of skill (immediate feedback)	c. "Circle the clues in the paragraph." d. "Answer the questions under the paragraph." (Confirm each pupil's response as it is given.) 13. Repeat steps 12 a-d with paragraph 6. (Confirm each pupil's response as it is given.) 14. Pupils read paragraphs 7 and 8 silently and proceed as above. (Confirm each pupil's responses after the two paragraphs are completed.) 15. Pupils read paragraphs 9-11 silently and proceed as above. (Confirm each pupil's responses after the three paragraphs are completed.)
Optional supplementary practice	16. The following day may be used to vary the practice activities. Have pupils: a. Find paragraphs in books of their own choice which reveal setting through clues. b. Write a paragraph in which the pupil reveals setting through clues given.
	STEP III
Independent application of skill in normal reading situation	NOTE: The opening paragraphs of Shane can be used for application of this skill in reading a novel. 17. Preview any vocabulary you anticipate might present problems in word recognition or understanding.
Independent application of skill in normal reading situation	18. Set motive for reading the selection. 19. Check on understanding of the selection.

Appendix

FOR STEP I

PARAGRAPH 1

The long fingers of the sinking red sun played with the shadows, teasing them into darkness.

PARAGRAPH 2

As we came out of the subway station, the cold wind made us shiver a little. It blew through the trees, scattering the reddish-brown leaves along the street. We really didn't notice the cold, though, as we talked about the football game our team had just won.

PARAGRAPH 3

The twinkling stars disappeared as the heavy fog rolled in from the sea. The sand grew dark as the moon, too, slowly vanished.

PARAGRAPH 4

The rumble of the cars silenced the voices of the crowds as they waited on the platform. The men and women, eager to get home from work, pushed toward the opening doors.

FOR STEP II

PARAGRAPH 5

Before climbing out of his sleeping bag, Jack Diamond closed his eyes again and listened to the peaceful sounds surrounding him. Birds were chirping in the trees overhead and chipmunks scurried here and there in the dew-soaked grass. No sooner had he opened his eyes again, than the sun appeared over the horizon like a huge gold ball.

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

PARAGRAPH 6

With his pan in hand, the forty-niner sought a likely spot on the bank of the stream. He scooped some soil from the bed of the stream into his pan. Then he filled his pan with water and began to move his pan in a circular motion. The water and sand sloshed out of the pan, while the heavier particles of gold settled to the bottom of the pan. After pouring the gold dust into his leather pouch, the miner filled his pan again, hoping to add more precious dust to his pouch.

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

PARAGRAPH 7

The sun-drenched sand seemed deserted, haunted only by the shadows of clouds that danced merrily in the sky overhead. Except for the rustling of palm trees and the lapping of waves against the coral reefs, you could almost hear a pin drop. From out of the dense tropical vegetation, a fawnlike creature came to drink from a small pool of water. Henry thought to himself, "Wish I had brought some lunch with me. I'm hungry."

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

PARAGRAPH 8

In spite of a wind-driven rain and choppy waters that beat against the ship, the passengers crowded onto the deck. They strained their eyes for their first glimpse of her light. There it was, shining brightly and unwaveringly! All around her the rain and wind swirled in the inky darkness, but her torch glowed steadily on, welcoming both homecomers and newcomers alike.

A. When did this happen?______________________________

B. Where did this happen?______________________________

PARAGRAPH 9

As they followed Hastings' trail, the members of the Donner party had to cut away underbrush and fill ravines with tree stumps to build their own road. Water to drink and grass for livestock proved to be farther apart in places than the wagon master had said they would be.

Cattle, crazed with hunger and thirst, died or stampeded out on the vast stretches of sand. Slow-moving, heavy wagons filled with valuable possessions were left behind in the frantic attempts to reach water.

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

PARAGRAPH 10

Above us we knew was a mass of colorless, broken and heaved-up ice--the polar ice pack. It formed an almost solid covering for the surface of the water. Below us were the floor of the Arctic Ocean and the towering cliffs of the undersea mountains.

Inside, we were warm and comfortable. Our excitement was reaching fever pitch. With the passing of each new mile, we were moving farther north than any other ship in history. Even when off watch, few of us could sleep. It seemed as if we all joined the captain in saying, "This is it! Let's go, go, go!"

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

PARAGRAPH 11

Though earlier that morning clouds had covered the launching area, the sky was now beginning to clear. This time it was almost certain that blast-off would take place. Surely this day would go down in history.

Glenn could hear the pipes whining and crackling as the liquid oxygen flowed into the booster tanks. He was all alone, looking hopefully through his periscope at patches of blue sky. Within minutes now, he would be hurled up - up beyond the atmosphere - and eastward over the Atlantic.

Through a mirror fixed near the window. he could view the scene behind him, the blockhouse and on across the Cape. What he could not see were the thousands of people who stood at safe distances waiting to see the lift-off, their hearts pounding.

A. When did this happen? ______________________________

B. Where did this happen? ______________________________

SHANE - P. 1

He rode into our valley in the summer of '89. I was a kid then, barely topping the backboard of father's old chuck-wagon. I was on the upper rail of our small corral, soaking in the late afternoon sun, when I saw him far down the road where it swung into the valley from the open plain beyond.

In that clear Wyoming air I could see him plainly, though he was still several miles away. There seemed nothing remarkable about him, just another stray horseman riding up the road toward the cluster of frame buildings that was our town. Then I saw a pair of cowhands, loping past him, stop and stare after him with a curious intentness.

b. Literature: Yonkers

FEATURES: *Inclusion of all significant elements of the Literature strand of the state's English Language Arts K-12 series; scope and sequence of these elements carefully delineated. Useful objectives for class, group, or student.*

GRADE 7

PLOT	CHARACTER	THEME	SETTING
1. Incident - Series of separate but related incidents each of which introduces action and follows one upon another	1. Identification of character Main Opposing Minor	1. Recognize that each selection contains an idea which is called its theme	1. What it is - Time and place Customs and practices
2. Conflict - Identification of main problem or conflict (emphasis--external)	2. Single cause motivation of character	2. Recognize that the theme may be either the statement of an idea or a moral	2. How it is revealed - Title Description Physical appearance of characters
3. Sequence - chronological	3. Recognition of human quality, especially in major characters	3. Recognize that the theme need not be a moral lesson, can explain, teach or reflect life	3. What it does - Influences an action, a problem, and its solution (Man vs. environment)
4. Resolution - Logical outcome	4. Consequences of characters' action	4. Recognize that theme may be indicated by the title of a selection, a direct statement of either the author or a character, or be implied	

POINT OF VIEW	DICTION		RHYTHM
1. Identify the speaker	1. Identify and use words and phrases which suggest ideas and feelings	5. Recognize words that appeal to the senses and words which describe internal sensations	1. Recognize the similarities of sounds of words
2. Recognize the difference between first and third person narration	2. Recognize that a word may denote more than one thing	6. Recognize that words used to describe characters may reveal what the author thinks	2. Recognize accented and unaccented syllables in words
3. Recognize the first person narrator as a main character in story and poem	3. Distinguish between denotations and connotations		3. Identify a regular beat
	4. Recognize that both denotations and connotations are important to word selection		4. Recognize that repetition causes rhythmic pattern
			5. Recognize that poetry appears in the form of stanzas

b. Literature: Yonkers

GRADE 8

PLOT

1. Incident -
   Other possibilities that might have changed development
2. Conflict -
   Recognition of basic kind of conflicts
3. Sequence -
   Chronological
   Flashback
4. Resolution -
   Resolution influenced by thoughts and actions of characters

CHARACTER

1. Definition of protagonist and antagonist
2. Revelation of Character
   a. Physical description
   b. What character says
   c. What character thinks
   d. What character does
   e. What others say about him
   f. By environment
   g. Others' reactions
3. Multiple forces within and outside character motivating him
4. Credibility and complexity of character
5. Function of minor characters
6. Effect of human characteristics on action

THEME

1. Recognize that theme illuminates human thoughts, feelings, aspirations, and values

SETTING

1. What it is -
   Time and place
   Customs and practices
2. How it is revealed -
   Title
   Description
   Physical appearance of characters
   Dialect
   Language usage
3. What it does -
   Influences an action, a problem, and its solution

POINT OF VIEW

1. Recognize that that selection may be narrated in the third person by an author who assumes omniscience

DICTION

1. Recognize words that appeal to the senses and words which describe internal sensations
2. Recognize that words used to describe characters may reveal what the author thinks
3. Identify metaphor, simile, and personification as forms of comparison

RHYTHM

1. Recognize that there may be repetition of beat or accent in lines read as normal speech
2. Terminology -
   alliteration
   onomatopoeia
   rhyming words

b. Literature: Yonkers

GRADE 9

PLOT	CHARACTER	THEME	SETTING
1. Incident - Other possibilities to change development	1. Revelation of character through his/her speech, vocabulary, usage	1. Recognize that theme may involve several ideas	1. What it is -
2. Conflict - Emphasis--internal	2. Motivation of character, multiple causes and forces	2. Recognize that a theme can be implied from other elements and revealed through point of view	2. How it is revealed - Indirectly or directly Immediately or later
3. Sequence - Flashbacks Subplots Parallel plots Prologs, etc.	3. Credibility and dynamism of characters		3. What it does - Influences and restricts actions of characters and plot development Effect on mood or general atmosphere
4. Resolution - Is it resolved? Could it be resolved in another way?	4. Consequences of character Effect on: Self Others Society World		

POINT OF VIEW	DICTION	RHYTHM
1. Recognize the first person narrator as a minor character	1. Distinguish between similes, metaphors, and personifications which are common or trite and those which are fresh	1. Recognize repetition of a pattern of consonant or vowel sounds in words--internal rhyme, assonance, consonance
2. Distinguish between first person narrator as a main character and as one of the minor characters	2. Recognize that the author's attitude toward his/her subject or himself/herself can be implied by the connotation of words	2. Recognize stanzaic forms-- couplet quatrain ballad limerick
3. Recognize speaker in poem can be compared to a first person narrator, major or minor	3. Recognize that the literary form, narrator, and characters depicted influence a language choice	
4. Recognize the advantages and limitations of first person narration		

II. D.3. Writing

We now know more than ever about how to teach students to write.

Recent research in the nature and teaching of writing to students has centered upon the composing process, involving the process itself, pre-writing, writing, revising, and editing. Through this process, all students can learn to write.

You will find a plethora of useful materials next: a rationale for teaching writing, examples of pre-writing, revising etc. and of self and peer evaluation; a writing worksheet; and, lesson plans for average and less able writers. "Required" reading.

a. Writing: Albion

FEATURES: *Explanation of the composing process, based upon current research in the teaching of writing; school district's model selected from various alternatives and used as a basis for teaching writing.*

RATIONALE

Introduction

The "Rationale" presents the theoretical foundation for the Guide. For each part of this section, an assumption states what we take for granted, what we "assume" to be valid for the material in the Guide. In the section on "Sample Writing Activities" will be found actual lessons, tested and refined with children, which reflect how the theories are put into practice; these lessons demonstrate the practical application of the assumptions and theoretical statements.

Underlying the "Rationale" are two fundamental assumptions:

Assumption 1: Writing is a complex intellectual skill which nevertheless can be taught. We can't teach the genius of a Nathaniel Hawthorne or a William Faulkner, but we can make available to students the techniques which these writers--and all accomplished writers--use as they produce effective writing.

Assumption 2: Everyone, unless he or she is mentally retarded or psychologically damaged, can learn how to write. Just as we all learn to speak, we can learn the complex skill of writing effectively by learning how to move through at least these stages:

--deciding for ourselves what to say.

--gathering information, ideas, and images from a variety of sources and by a number of methods.

--initially ordering the material we have gathered.

--writing down on paper a first draft of what we have assembled.

--revising the structure, ideas, and words of the first draft.

--editing the revision so it is free of mechanical errors (like spelling, capitalization, and punctuation) and inappropriate usage choices.

--possibly preparing the writing for publication and dissemination.

Composing as the Curriculum: the Composing Process

The idea of "composing as the curriculum" is at the heart of the writing program and governs every aspect of it.

Before we discuss the stages in the composing process, we need to describe three major ideas, which, in turn, need to be kept in mind by writers as they move through the composing process.

The first idea is that of message. Writers must rely upon themselves to answer the basic question, "What do I want to say?" It is essential that writers discover for themselves what their message is to be, although they may use suggestions for direction from others. If they continually take topics from others, though, they will never rise above imitation in their writing.

The second idea is that of audience. "For whom am I writing?" ask writers. "Is it a personal friend whom I know intimately? Is it a person my own age, who shares my beliefs and attitudes, but with whom I am not personally acquainted? Or is it a group of people not knowledgeable about my subject?" Once writers have their audience identified, many problems about sentence structure, word choice, point of view, and tone will be solved.

The third key idea is that of the writer's role or, to use the technical term, persona. Writers inevitably ask themselves, "What writer's role shall I assume? Now that I have decided what I want to say and to whom I want to address my message, how shall I project myself on paper? Shall I be formal but not stuffy? Shall I use the third person and write in a slightly distant fashion, or shall I speak directly to the reader as a trusted friend? Shall I use formal diction, or shall I use words which convey knowledge without pedantry? Shall I use humor, irony, or sarcasm?" And so forth.

Writers who fail to keep in mind any one of these key concepts while they are composing will probably fail to convey their personal messages to identifiable audiences in a consistent style.

Stages in the Composing Process

Assumption 3: Students need to be aware of and learn how to follow through the stages of the composing process.

All experienced writers follow the stages of the composing process when they produce a piece which conveys a message to an intended audience in the language which they have consciously--and sometimes unconsciously--chosen. As inexperienced writers learn to move through the same stages, they can enjoy the satisfaction and pleasure of creating finished, controlled pieces of discourse.

Composing in writing is a complex process, made up of a series of acts in which writers keep in mind the key concerns of message, audience, and the chosen writer's role, while they are moving forward and backward, sometimes circling with words, sentences, and larger structures, with activities in which the unconscious mind may be as influential as the conscious intellect, acts leading to pieces which writers seldom can explain until they have finished them.

Although we may despair of fully describing this process, many teachers of writing have, for instructional purposes, outlined distinct stages. Robert W. Blake and Charles R. Cooper label the stages as "prewriting", "writing", and "rewriting" (Cooper, 1975; Blake, 1976). Donald Murray identifies the steps as "prevision", "vision", and "revision" (Murray, 1975). In order to show how the composing process can be adapted to the practical concerns of the school classroom, Frederick B. Tuttle, Jr. labels the stages as "stimulus", "reaction to stimulus", "rough draft", "sharing/revision", "final draft", and "submission" (Tuttle, 1977).

Before we describe the "Albion Model" of the stages in the composing process, developed jointly by classroom teachers, students, and college consultants, we shall discuss in some detail the characteristics of the composing process which teachers of writing need to know intimately.

Prewriting. The first stage may be called "incubation" or "gestation", but to make the term parallel with those which follow, we shall call it simply the "prewriting" stage. The prewriting stage may span minutes, hours, or even years. Throughout this period, we draw upon our past knowledge and experiences and relations with human beings and with other creatures as the raw materials for the first draft. Writers frequently report they are unaware of what they bring to a composition until they begin jotting down notes or making entries in a journal.

For the most part, students spend too little time in classes with the prewriting stage. Writers produce convincing pieces only on those topics about which they already have a deep and intimate knowledge or about a subject for which they have assembled extensive information. The prewriting stage is the answer to the inexperienced writer who quite justifiably laments, "But I don't know what to write about".

We have learned to help beginning writers during the prewriting stage by engaging them in such discovery procedures as these:

--thinking
--remembering
--asking and answering questions
--noticing how things change
--contrasting
--reading and taking notes
--free writing
--writing dialogue
--playing with sentence frames and other such structures
--role playing and recording what happens
--brainstorming

At this point in the composing process, we must make every effort to prepare beginning student writers for the uncertainty all writers experience at the prewriting stage and help them to gain confidence in their ability to meet these fears, recognize them, and deal with them.

Within this prewriting stage, we include some sort of planning, many times nothing more than a scratch outline or a simple list of points, certainly not always the full-blown outline with heads and subheads, sometimes in complete sentences, advocated by textbooks on writing. The fact remains that all writers do order their ideas and feelings to some extent before they begin to write a first draft, but beginning writers should become aware of the nature of the preparation.

Drafting. Some teachers of writing call this the "zero" draft. Whatever has happened during prewriting, this is the "moment of truth" for writers, the instant at which they take pencil or pen to paper or start typing.

The strategy here is to get students starting the physical act of committing something to paper, even though they know the words, ideas, or entire structure may change dramatically before the piece is completed.

These are the kinds of comments the teacher makes at the first draft stage.

--Okay. Start writing.
--Don't worry about _____ now. (Punctuation, spelling, handwriting, capitalization, format, paragraphing, etc.) Just keep on writing.
--Let it go. Trust yourself to find out what you want to say. Let your pencil (or pen) do your talking.
--Keep writing to find out what you think or feel.
--What you're writing is important to you.
--Don't worry. Just get your first draft down.

Essentially what we say to inexperienced writers at this "frustration" stage is something like this: "Now that you have gathered a lot of information, have read, talked to people, made notes, thought about your subject a great deal, and have made some sort of rough plan, just go ahead and start writing. Don't worry too much about what it looks like right now. Remember, this is a first draft and you will, of course, be revising and editing it."

Revising. Because they have no experience with composing, beginning writers believe that after they have written the first draft and made some minor corrections the composing process is over. The experienced writer knows that a new kind of work, far different from the initial creative burst, remains.

Some writers see revising at the center of the composing process and maintain that all writing is revising. Whether this is true or not, students need to know what experienced writers do during this stage.

When he/she revises, the author makes more or less conscious decisions about altering what he/she has written during the first draft.

He/she tinkers and reformulates. He/she rearranges words, trying a different word in place of another, and possibly replacing the original. He/she deletes words. He/she tightens up by cutting out unnecessary phrases and clauses. He/she even changes the design of an entire piece, throwing away an extensive opening, moving complete sections around, and substantially revising an ending because the original structure of the piece has changed abruptly during the writing. He/she may even rewrite the entire piece, changing the tenses of all verbs, switching the point of view, altering the tone of the composition. Or he/she may even abandon the first draft altogether, at least for the time being, to turn to something else which flows more easily.

As inexperienced writers begin to realize, all successful writers revise, they accept revision as a necessary step in composing, not some useless assignment created by the teacher. And furthermore, the students now assess realistically the polished pieces experienced writers create, respecting their revisions. No longer are they mystified by pieces so perfect they can't comprehend the process by which they were produced.

At the revising stage, it is essential to give student writers feedback about their first drafts, to provide them with specific directions and suggestions about refining or expanding what they have initially written. This can be best done by having them read out loud their first draft compositions to teachers or to each other in pairs or in small groups of from three to four other students. But we must assure beginning writers that what is said is meant not as destructive criticism but as recommendations for improving their writing.

Here are some revision strategies for the feedback sessions. The first few are identical to those used during the prewriting stage.
--comparing
--classifying
--noticing how things change
--identifying patterns, sequence of parts, or the relationship among parts
--asking and answering questions
--summarizing
--stating a dominant impression
--pointing out words, lines, or passages appropriate or inappropriate for given audiences,
--asking for additional information
--asking for clarification of certain points.

Editing. Perhaps for experienced writers, there are only three general stages to composing: prewriting, writing, and revising, until one stops. For some writers, the revising never ends; as one writer commented: "I never stop rewriting. I just let the piece go."

For inexperienced writers, it is necessary to add the final stage of editing, of preparing the manuscript for print. But there are varieties of print. For our purposes, editing means observing conventional editing procedures, of bringing a manuscript to as nearly a perfect state as possible. Teachers and students alike should be satisfied with nothing less than what editors call "good, clean copy".

Students may edit their pieces for the school newspaper, the literary magazine, or for an anthology to be printed in ditto or mimeographed form for distribution to other students in a classroom. It is essential, in fact, that students do prepare some pieces for "print," so they can see the necessity for editing and become familiar with the process.

Activities such as these help students edit their pieces. As they work in pairs, in small groups, or individually with you, they will find the task of proofreading not as distasteful as it is done alone.

--reading aloud to a fellow student or in a small group to find errors in mechanics (spelling, punctuation, capitalization, and usage)

--proofreading by the teacher

--identifying pairs or groups of sentences which can be combined.

The "Albion Model" of the Composing Process

Based upon the writing of others on the composing process and on the suggestions by teachers working with their students, the following "Albion Model" of the composing process was developed.

1. Stimulus. A stimulus is any experience to which students may react in writing, including brainstorming, free writing, questioning, making entries in a journal, pursuing formal intellectual strategies, recollecting, or responding to a film or picture or literary work. It was agreed that a variety of stimuli should be used to ensure that the greatest number of students could find a stimulus to get them started writing.

2. Prewriting. One of the major components of this program is extensive discussion of the stimulus before writing. Most young and inexperienced writers lack confidence or experience to talk or write about various stimuli they encounter in classrooms. We wanted students, therefore, to put into words their reactions to stimuli before they started the first draft. As James Moffett describes the activity, "The qualifying of thought and elaborating of sentence structures develop together. Outside the classroom this development through vocal exchange occurs all the time; but in the classroom it can be furthered deliberately by creating kinds of dialogue in which questioning, collaborating, qualification, and call for qualification, are habitual give-and-take operations". (Moffett, 1968, p. 82). This period of discussion before first draft writing therefore constitutes an essential learning experience for students.

We were also concerned that during this prewriting stage students be given time to reflect between reacting to a particular stimulus and writing a first draft. Such an incubation period is often neglected during the rush to "cover" a curriculum, yet effective writers know this stage is essential for thinking and pondering.

3. Writing. While all the other stages in the composing process may and probably should be interactive--that is, individuals sharing with others their composing activities--the first draft stage is a solitary and often lonely one. At this time, the writer's main goal is simply to transfer thoughts to paper, to "get something down". Neither the teachers nor the students should be concerned with the mechanics of written composition

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during this first draft composing but only with writing out as fast as they can their ideas and feelings. During this drafting stage, beginning writers are encouraged to experiment with ideas and language, knowing there will be an opportunity to revise them later. To reinforce the idea of a very "rough draft" during this stage, we urged students to write down their exploratory thoughts on anything at hand, including scrap paper or used envelopes. By jotting down drafts on discarded paper, the students, we found, were less protective of what they had written in the first rush of creativity.

4. Workshopping. A crucial stage, but one often omitted in schools, is workshopping. After students have completed their first drafts, they should read out loud what they have written in pairs or in small groups of from three to four students, focusing on one or two specific elements of the draft. As they gain experiences in reading their works aloud to others, students learn to detect gross problems in structure, audience, and tone, as well as to identify and correct mechanical errors in spelling, punctuation, capitalization, and standard usage.

5. Rewriting. Some teachers of writing make the distinction between revising--changing major elements of a piece like overall structure, openings, endings, audience, verb tense, and point of view--and editing--correcting mechanical errors before final submission for publication. For our purposes, we combine the two kinds of activity into the single category of rewriting.

Once the writers have revised their compositions so they are logical, forceful, and free of mechanical errors, they write the final draft for submission to an actual audience, not necessarily just a teacher.

6. Submission. This is the final stage in the "Albion Model" of the composing process. Having worked through the stages and revised and refined their compositions so they, their fellow students, and their teachers are satisfied, student writers submit their work to an audience--be it the teacher, other students, the school at large, or even to a national periodical--for reaction.

The following chart summarizes representative ways of describing the composing process.

Representative Ways of Describing the Composing Process

Blake, Cooper	Murray	Tuttle	Albion Model
Prewriting	Prevision	Stimulus Reaction to Stimulus	Stimulus Prewriting
Writing	Vision	Rough Draft Sharing, Revising	Writing Workshopping
Rewriting	Revision	Final Draft Submission	Rewriting Submission

b. Writing: New York City

FEATURES: *Up-to-date point of view, based upon research for the teaching of writing; check lists which describe an ideal writing classroom; exemplary teaching procedures, strategies, activities, materials; sample lessons.*

CHAPTER I

INTRODUCTION

Learning to write is in some respects like learning to ride a bicycle.

We can be told or shown how to move our feet on the pedals and where to sit on the seat to balance, but we don't learn to ride until we get on the bicycle and practice riding, perhaps with a supporting hand on the back wheel to lessen our fear of falling.

Similarly, learning to write requires practice writing. And writing and writing and writing.

For the secondary school student, a supportive classroom, with classmates guided to be accepting and helpful, like the hand on the back wheel of the bicycle, lessens the fear of failing and encourages the willingness to take risks. So, too, does an involved and responsive teacher who writes and shares that writing with the students.

Hopefully, our goals for our students are not confined to learning school survival skills. Hopefully, we can help them to acquire the broader literacy that both enables and encourages the use of writing for communication and self-expression.

As often as possible, then, it is important, rather than imposing artificial school-made assignments, to permit options, to recognize and create situations where students need and want to use a written language. Real letters (a card to a sick classmate, an order for a free item, an application for a job, a response to a school situation) naturally establish the level of language for a specific audience and involve a real world response to the writing.

At the very least, situations that are real for the student should be simulated: describe a lost child or a stolen wallet; report an accident; recommend a restaurant, a movie, a day trip.

It helps the student to be made aware that the act of writing itself often serves to order our thoughts, sometimes even stimulates thought. Not every piece of writing can be outlined first. Sometimes it is better to talk or list or plunge right in and write. (See Free Writing)

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It helps the student to be made aware that writing and editing are two different skills, and that the writer must focus on what is being said before worrying about how it is being said, or whether or not it is being said correctly. The conventions of writing are tools for clarifying the expression of ideas; they are not more important than the ideas.

It helps the student to be made aware that in the real world, as in the school world, the reader often judges the importance of the message by the way it is told. And so it is important that writing be followed by revising and editing and proofreading.

On the other hand, it is necessary for us as teachers to remember that workbook exercises or drills on usage, spelling, punctuation, vocabulary, style, organization, cannot substitute for writing. These should be the supporting activities growing out of the writing itself. Further, researchers* have concluded that the formal teaching of English grammar, whether traditional or transformational, has virtually no influence on the improvement of writing of a typical secondary school student. Time for teaching of grammar, then, should not be considered writing time.

Routines should be established so that some writing is done every day, even if it is confined on some days to a five-minute "do-now" or a journal entry which may serve as raw material for later development.

All writing should be kept, preferably in individual student folders or envelopes, with free writing, drafts, revisions attached to the finished pieces. Students may want to keep their journals separately.

Student folders, whether stored in a file cabinet, a locker shelf or a cardboard box, should be freely accessible to the students so that they can enter the classroom and work independently.

The classroom itself should reflect a respect for student writing--and provide a motivation for revision and editing--with bulletin boards, cassette tapes, scrapbooks, class magazine, and other devices for "publishing" and "broadcasting."

The checklists that follow describe the ideal writing classroom. Analyze them and see whether there are suggestions which can be helpful to you in helping your students to write better. The chapters that follow will suggest teaching strategies, activities, materials, and sample lessons that may be useful.

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*Elley, Wyllie, and Lamb, "The Role of Grammar in the Secondary School English Curricula," RESEARCH IN THE TEACHING OF ENGLISH, Vol. 10 #1, Spring, 1976, p.5.

MODEL WRITING CLASSROOM

OBSERVER AND SELF-EVALUATIVE CHECKLIST

School________________________________ Teacher________________________________

Observer___________________________Date_______ Students__________________

CLASSROOM CLIMATE

Check areas of strength. Circle the number of several others to focus on as goals.

____ 1. A climate of trust is created so that students trust both teacher and classmate to deal with writing sensitively.

____ 2. Teacher risks sharing his/her own writing with the students and encourages constructive student reaction.

____ 3. Teacher shows interest in and encourages student writing.

____ 4. Teacher responds to the content in student writing with constructive questions and comments.

____ 5. Peer response (individual or group) is structured so that it is specific, helpful, and independent of the teacher.

____ 6. Students are encouraged to experiment and take risks in writing.

____ 7. Students frequently hear and read examples of good professional and student writing.

MODEL WRITING CLASSROOM

OBSERVER AND SELF-EVALUATIVE CHECKLIST

School________________________________ Teacher______________________________

Observer_____________________________ Date______ Students_________________________

____

CLASSROOM ROUTINES

Check areas of strength. Circle the number of several others to focus on as goals.

____ 1. Routines are established so that the students are accustomed to write daily.

____ 2. Students have easy access to their writing folders or envelopes.

____ 3. Groups are set up as needed with specific tasks so that they can work independently.

____ 4. A classroom library of resource materials (dictionary, thesaurus, style manual, handbook) is available for student use.

____ 5. The classroom has student writing posted regularly.

____ 6. Materials on professional writers and their writing are displayed.

MODEL WRITING CLASSROOM

OBSERVER AND SELF-EVALUATIVE CHECKLIST

School______________________________ Teacher____________________________

Observer___________________________ Date________ Students________________

MATERIALS

Check areas of strength. Circle the number of several others to focus on as goals.

The following is available in the classroom:

____ 1. A folder or envelope for each student

____ 2. Several dictionaries on various levels

____ 3. A thesaurus

____ 4. Class set of composition texts

____ 5. Handbooks, grammars, and/or style manuals

____ 6. Visual stimuli such as posters, pictures, realia

____ 7. Auditory stimuli - records, cassettes

____ 8. Classroom library if possible*

____ 9. Professional library (in school, department office, or classroom)

- a. Elbow, Peter, *Writing Without Teachers*
- b. Moffett, James, and Wagner, Betty J., *Student - Centered Language Arts and Reading,2nd Edition*
- c. Macrorie, Ken, *Writing to be Read*
- d. Shaughnessy, Mina, *Errors and Expectations*
- e. Strunk, William Jr., and White, E.B., *Elements of Style*

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*Students can contribute or a loan may be made from school library.

MODEL WRITING CLASSROOM

OBSERVER AND SELF-EVALUATIVE CHECKLIST

School________________________ Teacher______________________

Observer______________________ Date________ Students_____________

______________________________ ______________________________

STUDENT PARTICIPATION

Check areas of strength. Circle the number of several others to focus on as goals.

Each student in the class:

____ 1. Keeps all written work in a folder or notebook.

____ 2. Makes journal entries from 3 to 5 times a week.

____ 3. Makes rough drafts or outlines as needed.

____ 4. Shares work in progress with other students and/or teacher.

____ 5. Listens to other students' work attentively, offering constructive feedback.

____ 6. Revises and edits when necessary.

____ 7. Uses dictionary, thesaurus, handbook.

____ 8. Proofreads all final drafts.

____ 9. Increases amount of writing.*

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*British high school student writes 1000 words a week, according to Shaughnessy, Errors and Expectations, p. 14.

MODEL WRITING CLASSROOM

OBSERVER AND SELF-EVALUATIVE CHECKLIST

School____________________ Teacher____________________

Observer____________________ Date__________ Students__________

____ __________

TEACHING PROCEDURES

Check areas of strength. Circle the number of several others to focus on as goals.

____ 1. Writing activities are sequenced with regard to such considerations as complexity modes, student needs and interests, and relationship to literature units.
____ 2. Student needs are met by individualizing and grouping instruction.
____ 3. Pre-writing activities are used to motivate, stimulate, seed, or organize writing.
____ 4. Journal entries are used as source of ideas.
____ 5. Free writing is used as a technique to get started and for obtaining raw material.
____ 6. Classroom writing activity time is varied from 5-minute "do-nows" to full-period lessons.
____ 7. Much of the writing involves transactions in real situations--forms, messages, notices, and letters.
____ 8. Peers and teacher confer with student while paper is in progress, acting as editors rather than reviewers.
____ 9. Classroom opportunity is provided for guided rewriting, editing, and proofreading.
____ 10. Real audience for student work is provided.
____ 11. Time and reason for writing are provided.
____ 12. Optional assignments are permitted.
____ 13. Profiles of student strengths and weaknesses, and records of students' works and needs are maintained.
____ 14. Students' written work is used to plan remedial activities for whole class, group, or individual.
____ 15. Individual conferences are planned when class is engaged in reading or writing.
____ 16. Students are guided to use style and level of writing appropriate for a particular audience.
____ 17. Periodic assessment of student improvement is made.

CHAPTER II

GETTING STARTED

Introductory Lessons

Make those adaptations indicated by the time available and the composition of your particular class of students. Some lessons may be telescoped or divided so that you focus on writing for only a portion of your period. Some time should be devoted every day to writing, in the belief that Writing Every Day Generates Excellence.

Lesson #1: Fun with Words

Pre-writing activities should include word play, fun with language, at the same time that various other goals are pursued. Note that the first lesson in game form incidentally reinforces the value of the adjective and the metaphor to describe.

Aim: To introduce the students to one another.

1. Teacher and students introduce themselves by giving an alliterative adjective with their own first or second names. Teacher starts off, student number 1 repeats what teacher has said and adds his/her introduction. Student number 2 repeats what teacher and 1 have said and adds his/her own, and so forth. (e.g., Sympathetic Sidney, Clever Cora) When memory starts to fail, start the game over again, with the next student becoming number 1.

2. Ask students to list three adjectives that describe themselves.

3. Draw a diagram on the board and fill in the column headings using the examples below or ones of your choosing, e.g., flower, animal, piece of furniture.

I	II	III
car	character from a TV show	character from a book

Direct the students to do likewise in their notebooks.

If you were a car, what make would you be? Write it down in Column I.

If you were a character in a T.V. show, who would you be? Enter in Column II.

If you were a character in a book, who would you be? Enter in Column III. Share with the class.

4. Ask one student "Are you more like a *Volkswagen* than a *Cadillac*? Why?" Sample response: I'm more a *Volkswagen* -- small and thrifty."

   Siamese cat or calico cat
   Knapsack or briefcase
   St. Bernard dog or poodle
   Raincoat or bathing suit
   This activity may start orally and be followed by a written activity in which students are asked to select one of the above and to justify their choices.*

5. Have students write a sentence about themselves using any or all of the above, and share with others.

6. Have students write anonymously about their feelings while they participated - or waited to participate - in the games.

Lesson #2: Motivating The Study of Writing

With the competition from telephone and tape recorder, as well as the camera, it is often necessary to justify the need for learning to write effectively. On the other hand, an emphasis on experimenting and new techniques often fights inertia and produces a special excitement and interest.

Aim: To explain why and how the course will focus on writing

1. When does an average normal person--this means anyone who isn't a student, an author, a journalist, a desk sergeant, an English teacher, a copywriter--write?

   - You send letters sometimes, less often than you mean to, but nearly as often as you have to.
   - You send cards.
   - You pay bills and sometimes have to send letters saying, "What do you mean I owe you for two camels delivered on the 17th of May to my caravan in the Bronx? My caravan is in Queens and I didn't..."
   - You leave notes for family members to buy eggs or get the stuff out of the cleaners or meet for dinner at Steve's or,"Don't forget to take the chopped meat out of the freezer if you want to eat tonight."

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*Developed by Charles Chew and Sheila Schlawin of the New York State Education Department.

2. In addition, some people write for the same reason that some people play musical instruments or engage in sports -- it is something that can be both effort and fun at the same time. It gives a feeling of satisfaction, sometimes joy, which answers a need for self-expression and creativity. Sometimes this need is met by talking or joking or telling stories. Writing, however, is something you can do alone -- and then share with others.

3. What are your opinions about the importance of writing for you? How would writing better serve your needs?

4. This term we are going to engage in an experiment. We have a hunch that we want to test. That hunch is: Writing Every Day Generates Excellemce. (Write this on the board.) Let's test this idea or hunch by applying scientific methods to this study. What does a scientist do to test an idea? Starts with a hunch, idea or question, performs experiments, notes observations, gathers evidence, tests, reaches a tentative conclusion, replicates experiment, reaches a final conclusion.

   If we follow this model, what will we have to do? (Write daily, and test at beginning and at end of term to measure improvement.)

5. You may want to explain that the class will have an opportunity to share one another's writing, to see and hear writing, from other schools, even to have their material broadcast on the radio (or P.A. system).

6. Ask them to write for 15 minutes on "Why I Like (or Dislike) Writing." At the end of this period, allow 5 minutes for rereading, editing, and proofreading. This composition may be used as a pretest, and should be preserved to compare attitude and skills with those in evidence at the end of the term.

Lesson #3: The Journal

The journal, a record of events and feelings as perceived by the writer, serves the function of getting students into the habit of writing, of increasing their powers of observation, and of providing an outlet for clarification and expression of personal feelings. Entries need not be read by the teacher but in most instances should be checked in recognition that they have been written. Some entries the student will want to share; some will serve as raw material for later writing. Many students learn to enjoy and depend on journal writing.

Aim: To introduce and establish journal writing as a regular activity

1. If you were a painter, how would you "save" the sights you saw to use at another time? (By sketching or painting)

2. If you were a photographer, what would you do? (Take many pictures and place them in an album or other place that you could retrieve them from.)

3. If you were a writer, what would you do? Many writers, both professional and amateur, use journals which become storehouses of ideas and vignettes. This is a writer's way of sketching. The entries can be for your eyes only.

4. This term you will be asked to keep a journal. You will have the first five minutes of every period (three times a week). Date your entries and keep your writing in chronological order in a separate notebook or folder which you may label or decorate as you like.

5. On a separate sheet of paper write today's date.

   a. List twenty things you love to do.
   b. Star the five things you love to do the best.
   c. Place a check after the things you love to do alone.

6. Write down something that happened yesterday (something special that you saw or did or said). Be specific.

Other suggested topics:

_________________ wasn't fair to me.

Yesterday I learned _______________.

On the bus or subway I noticed _________.

Lesson #5: Pre-writing Activity

Aim: To engage in word play; to expand ideas and stimulate writing

1. One of the biggest cereal manufacturers uses these three words to describe one of its cereals: SNAP, CRACKLE, and POP. Have you ever eaten it? Does this cereal make this noise when you put milk on it? What do you call words that imitate sounds? (onomatopoeia)

2. Pair off with a partner and see how many words you can come up with that imitate sounds. Some examples are listed below.

   bang
   bellow
   boom
   clatter
   crackle
   crash
   crunch
   cuckoo
   hiss
   hubbub
   hurrah
   moan
   murmuring
   roar
   sizzle
   snarl
   sputter
   thrash
   thwack
   yap
   yelp
   yip

3. Students share them with the class by reading them or placing them on the board.

4. How many different words can you find to describe yellow that will bring precise visual images to the writer's and reader's eyes?

   egg yolk
   mustard
   rain slicker
   chicken fa[illegible]
   banana
   #2 pencil
   brass
   baby chick
   buttercup
   summer squash
   taxicab
   lemon jello
   corn
   canary

5. Have the students write them in their notebooks and share them with the class.

6. How many words can you think of to describe a precise shade of red using color words only?

   crimson
   scarlet
   terracotta
   brick red
   beet red
   burgundy
   ruby
   cherry
   blood red

7. Have the students write them in their notebooks and share them with the class.

Lesson #6: Pre-writing Activity*

Aim: To expand ideas by list making

1. Write the word "foods" on the board vertically. Ask the class to name foods beginning with each letter, e.g.:

   Fruitcake
   Oranges
   Olives
   Doughnuts
   Sugar

---

* From a workshop conducted by Joan Berbrich, for the WEDGE teachers, May 1978.

8. Say: "Now read through your own free writing and underline at least one word, idea, or sentence that you liked."

9. Say: "Now that we have given an initial reaction to our own work, let's also receive reactions from the class to one piece of free writing."

Write on the board:

> What ideas are presented in the piece? Summarize it in a sentence or two.
>
> Are there any words or expressions you particularly liked? What was most interesting? What do you want to hear more about?

10. The teacher or student volunteer reads aloud his/her own free writing or that part to be shared.

11. Ask for volunteers to answer the questions on the board and thus help the writer rewrite his/her piece. Jot down student suggestions on the board ... discuss.

12. If there is time, more students will volunteer to read their free writing and the class will respond to the questions on the board, perhaps with one third assigned to concentrate on a different aspect of the writing (summary, language, focus of interest.)

You may repeat this process within a few days using such stimuli as:

I wish . . .
If only . . .
If I had a million . . .
I get angry when . . .

After two or three such free writing sessions, you should start to group your class so that students can start to help one another revise and edit. Free writing is only the first phase of a cycle that involves writing, revising, and proofreading.

Lesson #7: Free Writing

Free writing is a pre-writing technique which helps students get started writing. It unlocks those who believe they have nothing to say and frees those who freeze because they focus on editing while they are composing. It is the first phase of the total process, which eventually should involve revising and proofreading.

Aim: To introduce free writing

1. Explain the process most professional writers go through to shape their work: fast first drafts, rewritings over a period of time, sometimes years. The process shows us that ideas are not clear, not complete, the first time our pen hits the paper. The act of trying to write shows us what we have to say.

2. Say: "In a minute we will have 5 minutes of free writing. This means you will start writing at the signal I will give, and you will not stop until I tell you to stop. Even if you get stuck you must continue to write, Write: I don't know what to write, I'm stuck, etc., but keep writing. Don't be concerned about spelling or grammar or neatness at this point. Don't plan ahead. Just write as quickly as you can."

3. Write on the board: "My Earliest Memory of Writing."

4. Say: "This is the topic for this free writing period."

5. Have students take out pen and paper.

6. Focus the attention of the class. Readiness for free writing is important. A half-minute of silence before you give the signal will avoid some students getting a late start or interrupting the group with comments after the signal is given. Suggest students think of all the parts of the body that help us write: the head, the neck, shoulders, arms, hands, and fingers. Tell them to spend the half-minute saying, "My head is relaxed. My neck is relaxed, etc." Later as the students get used to the cycle writing process, the half-minute silence will not need direction or suggestions.

7. At a signal, students and teacher begin to write. (At first it may be necessary for the teacher to start a little late and finish a little early in order to monitor and encourage students.) At the end of the 5 minutes everyone stops writing.

c. Writing: West Seneca

FEATURE: *Worksheet which focuses student's attention on specific aspects of the composing (writing) process.*

THE WRITER'S SEVEN STEPS

by Donald M. Murray
The University of New Hampshire

The writer is primarily concerned with result, not method. He varies his approach according to the job at hand, but there are seven steps followed by most writers most of the time.

The writer begins to write long before he starts his first page.

I. Find your subject. How can I find an idea and develop it into a thought, an informed opinion of a limited subject?

II. Know your audience. What facts, forms, words will communicate my meaning to my readers?

III. Collect your raw materials. What evidence do I need to document my case?

IV. Create a design. How can I build a structure which will support what I have to say?

The writer doesn't just think about writing; he writes, revealing himself to his own critical eye.

V. Write. How can I make myself write without paralyzing self-criticism, so I can find out what I have to say and how it can be said?

VI. Rethink, research, redesign. Did I make sense? What additional information do I need? How should I reconstruct what I have to say?

VII. Rewrite. Does every part fit into the entire piece? Does each paragraph work? Does every sentence move my meaning forward? Is each word the right word?

REMEMBER

Writing is a discovery. The writer is an explorer who works back and forth through the seven steps to find out what he has to say and how he can say it.

COMPOSITION WORKSHEET

I. Subject of your composition (Topic): ______________________________

____

____

II. Limitation of your subject (Word Quota) ___________________________

____

____

III. Purpose of your composition: State in a complete sentence the purpose of your composition.
The purpose of my composition is to _____________________________

____

____

____

____

IV. State your qualifications for writing on this subject:

____

____

____

____

____

V. Audience: For whom are you writing this composition? (Are you aiming it at a certain magazine's readers? Is it an article you would like to submit to a fashion magazine, a science magazine, a teen paper, the school newspaper, a local paper, your classmates?)

My audience is the ____

____

____

COMPOSITION WORKSHEET (Continued)

VI. IDEAS: List all ideas before arriving at an outline. In order to gain specificity in your composition, you should list many pertinent ideas.

VII. OUTLINE: Formulate a detailed, correct, topical Harvard outline. Be sure that you do not violate any of the rules for the outline. Use both sides of this sheet. (See modification in instructions for the freshman level.)

COMPOSITION WORKSHEET (Continued)

VIII. Method: State the method you will use in order to achieve coherence in your composition. (Phasal, chronological, comparison and contrast, order of importance, etc.) Use this step when you are allowing any method of development and have not slanted idea-gathering through a predetermined method of development. With directed method simply tell the student what to fill in.

METHOD: ____

IX. Title: Create an attractive title. The title must reflect the purpose or theme of your composition and be fresh and attractive.

TITLE:

X. Write your first paragraph. Indicate the method you are using for an opening paragraph. (See your composition notes on effective beginnings: Series of Questions, Definition, Anecdote).
METHOD: ____

PARAGRAPH:

XI. Write your final paragraph. Indicate method you are using. (See notes.) METHOD: ______________________________

PARAGRAPH:

XII. Topic sentences. Write these and insert them at the right of each paragraph division of your outline. Include paragraph hooks or links between paragraphs and the key ideas for the new paragraph.

d. Writing: Oswego County BOCES

FEATURES: *Emphasis upon the composing process; carefully organized outline of scope and sequence for experiences in writing; effective use of peer evaluation; sample lesson plans.*

PREFACE

This curriculum guide has been developed to provide a comprehensive, diagnostic writing program for non-Regents students in grades 7-11. The program spans the scope of the entire composing process: prewriting, writing, and rewriting. Applications are indicated for English and, in a companion volume, for Social Studies. From these models, adaptation can be made for other content areas.

Since prewriting is an essential part of this process, the sample activities focus on this stage of the composing process. In addition to providing a stimulus to spark writing interest, prewriting also provides an awareness of audience, purpose, speaker, and organizational patterns. This prewriting is a group process, and initially some writing activities are as well. For the most part, however, actual writing is an individual activity.

Because writers need experience in different modes of discourse, the curriculum includes narration, description, and exposition. In each mode, students' writing is evaluated primarily for thematic development, rhetorical and syntactic sophistication, and fulfillment of intent rather than spelling, punctuation, and length. For a more detailed description of these criteria, see "A Checklist for Evaluating Writing" (page ii).

Evaluation of student writing can take various forms: self-evaluation, peer evaluation, and teacher evaluation. Regardless of who is doing the evaluation, an effective grading approach needs to be devised. One such approach is holistic scoring, in which raters compare responses to exemplary model answers, using the holistic method of scoring (or scoring for total effect). This is, the rater scores a student's response against a set of the best possible performances on each question by competent writers. Rather than making separate judgments about content, organization, syntax, and mechanics, the rater makes only one judgment about the response as a whole. By comparing each student's writing to an exemplary model answer, the rater makes a judgment about the general level of writing ability indicated by each writing sample. A student's score does not depend upon comparisons of writing within the sample of responses being rated.

Since the goal of this curriculum is to improve writing competence, most attention is devoted to activities designed to achieve this purpose. These have been selected from various resources including the files of teachers in participating districts. Naturally, these sample activities do not represent a complete writing program, but are rather intended as resources to supplement the writing activities which you, the classroom teacher, have already created and used effectively.

I hope you find this content area writing program a source of assistance in planning and implementing writing strategies.

Cy Weller
Project Consultant

English 7-11
Writing Outline

This outline is an overview of the three phases of the composing process - prewriting, writing, and rewriting. It includes the major writing modes (the letter, narration, description, and exposition), and indicates the level at which each skill is introduced. In subsequent grades, reinforcement will occur until diagnosis indicates student mastery.

	7	8
Prewriting	1. Stimulus a. Following reading b. Following discussion c. Following demonstrations d. Following audio-visual e. Following role playing 2. Perceiving a. Observation b. Singling out elements (note-taking c. Forming associations (outlining, simple listing and sequence d. Forming abstractions (main idea/detail) e. Making generalizations f. Speculating 3. Organizing a. Composition format (introductory, body, conclusion) b. Purpose (restating the task, following directions) c. Audience	1. Same as grade seven 2. Same as grade seven with the following exceptions b. General note-taking becomes more specific with grouping of similar ideas and separating relevant from irrelevant details c. General outlining becomes more specific, and simple listing proceeds to climactic listing 3. Same as grade seven
Letter	1. Friendly letter 2. Business letter form 3. Letter of request (ordering a product or acquiring information	1. Review letter of request 2. Letter of complaint (requesting action)

--Writing---)

	9
Prewriting	1. Same as grade seven 2. Same as grade eight 3. Same as grade seven
Letter	1. Review letter of complaint 2. Letter of application for employment

Writing

	7	8
Narration (e.g. A story or a report)	1. Chronological order 2. Structure of a story a. Title b. The opening (1) Time (2) Place (3) Characters c. The incident (1) Main events (2) The climax d. The ending (reaction of storyteller to the incident)	1. Review chronological order 2. Topical order 3. Dialogue 4. Structure of a news story (inverted pyramid) a. Headline b. Summary lead c. Middle paragraphs d. Concluding paragraphs
Description	1. Descriptive paragraph a. Vocabulary words (see separate list) b. Context clues	1. Descriptive essay
Exposition (e.g. Explanation or persuasion)	1. Definition/classification 2. Thesis -Proof/Opinion- Reason (e.g. persuasive techniques) 3. Cause - effect	1. Problem - solution 2. Comparison - contrast 3. Drawing conclusions (inferences)
Revising and Rewriting	1. Proofreading 2. Editing 3. Revising 4. Discussing	1. Same as grade seven

		9
Writing	Narration (e.g. A story or a report)	1. Same as grade eight
	Description	1. Same as grade eight
	Exposition (e.g. Explanation or persuasion)	1. Review comparison - contrast 2. Review inferences
	Revising and Rewriting	1. Same as grade seven

SHERLOCK HOLMES

OBJECTIVE

Prewriting 1.15 Draw conclusions from information.
Narration 2.25 Write a simple narrative arranging events in the order in which they occurred.

PROCEDURE

1. Provide students with a sentence which can be developed into a story telling what happened as the effect of the presented action.

   Examples:
   1. A bird fell out of a tree and broke its wing.
   2. My friend stayed with me overnight.
   3. I am a turtle. No one saw me crawl out of my box.
   4. I found a thousand dollars.
   5. I looked out the window and saw a green sky.
   6. Suddenly, I heard a strange noise.
   7. It rained and rained and rained.

2. As a class, discuss possible outcomes.

3. As a class, select a series of details and write the narration. (The blackboard or a transparency may be used.)

4. Students may be given another sentence and instructed to write their own narrations.

5. A variety of stories may be read to the class.

EVALUATION

Students infer the effect of an action.

OBJECTIVE

Prewriting 1.11 Given a person, place or thing, describe its characteristics.

PROCEDURE

1. Find 10 pieces of construction paper, each of a different color.
2. Announce to the class that there will now be a ten-question quiz.
3. Hold up each paper at a time and ask, "What color is this?"
4. After the quiz, go over the answers and try to point out that each color could be described far more specifically. Ask students how many different reds they know (brick red, fire engine red, candy apple red, pink, scarlet, hot pink, bright red, etc.).
5. Repeat the quiz and discuss.

EVALUATION

Colors on second quiz far more imaginative and specific than first.

TRANSITIONS

OBJECTIVE

Prewriting 1.2234 Provide transitions.

PROCEDURE

In each set of sentences below, a space has been left for a standard transition. Fill in a transition that will appropriately clarify the idea relationship of the sentences.

1. Parents are responsible for the shows their children watch on TV. ____________________ they should be aware of the influence these shows can have on their children.

2. In riflery competition, new shooters, especially, are subject to nervousness. They think about their scores so much that they cannot concentrate on performance. ____________________ they shoot a score that is way below their average.

3. Not only has the content of education changed, but the method of learning as well. ______________ a far greater emphasis is placed on abstract and self-discovery learning than ever before.

4. In his war against crime, Batman is always fighting one of several recurring criminals. ______________ Superman is always fighting new villains. ________________ he can never be certain what great evil lurks in the mind of his adversary.

5. Young children live in an imaginary world of make-believe friends and pseudo-adult activities. ____________________ little Tommy often requests an extra chair at the lunch table for "Friend", and, in the mornings, he begs his father for a chance to use the shaving lather.

6. Often people suggest that the ability to fantasize leads children into daydreams and other forms of inattentiveness. ______________ the ability to fantasize is an important form of creative activity that, when properly channeled, can lead a child into a productive, rewarding life.

EVALUATION

Acceptable, clear transitions are chosen.

English 11 (Non-Regents)
Curriculum Guide
Composition Strand
Revised July 19, 1979

WRITING OBJECTIVES

11-1.0 Prewriting: The writing objectives span all three phases of the composing process: prewriting, writing, and rewriting. Since students write best on topics of special interest, the first step in prewriting is the stimulus provided by the teacher. This can take many forms, including reading, discussion, demonstration, audio-visual presentation, and/or role playing. Once the stimulus produces the desired results, prewriting proceeds to perceiving and organizing.

11-1.1 Perceiving

1.11 Given a person, place or thing, describe five of its qualities.

1.12 Given a person, place, thing, or an idea, compare and contrast them.

1.13 Given an abstract concept, define it in concrete language (e.g. "Coldness" is ________).

1.14 Given specific facts or details about a concept, form a valid generalization (e.g., List attributes of a democracy).

1.15 Draw conclusions from information.

1.151 Given a situation, explain what preceded and followed it.

1.152 Given an object, analyze possible uses.

11-1.2 Organizing

1.21 Given a writing task, follow directions correctly and completely.

1.211 Explain the purpose.

1.212 Identify the audience.

1.22 Apply correct composition format (i.e., introduction, body, conclusion).

1.221 Correctly write a complete sentence.

1.2211 Change basic sentence patterns through modification (i.e. adverbs, objectives, prepositional phrases), compounding (i.e. subjects and verbs), and reduction.

1.2212 Combine simple sentences.

1.2213 Proofread and punctuate sentences.

1.222 Multiple paragraph writing.

1.2221 Write a well-organized paragraph.

1.2222 Given a sentence, write a sentence subordinate to it.

1.2223 Provide transitions within sentences and between paragraphs.

1.2224 Given unindented paragraphs, indent the paragraphs appropriately.

1.2225 1. Given an introductory paragraph and two topic sentences, write both paragraphs.

2. Given an introductory paragraph and concluding paragraph, write the body.

3. Given an introductory paragraph, write the body and conclusion.

4. Given a three-paragraph outline, write a composition of three paragraphs.

1.2226 Given a list of topics and a list of the methods of expository paragraph development, select the method of development which would be most appropriate for each topic.

1.2227 Given a paragraph, distinguish relevant details from irrelevant details.

1.23 Given a subject, demonstrate an understanding of subordination by creating a ladder of abstraction on that subject.
NOTE: A ladder of abstraction is a series of examples that go from general to specific.

11-2.0 Writing

11-2.1 Review letter

11-2.2 Narration

2.21 Given a paragraph, identify the author's spatial point of view or criticize an inconsistent point of view.

2.22 Given a choice of topics, write a story or report, in accordance with the following criteria:

SAMPLE ITEM: The teacher will ask the student to write a three-page story on a topic of his/her choice, reminding him/her of the criteria used for judging a story.

CRITERIA: The student's story will be rated against the following criteria:

1. The story has a title which tells what the story is about.
2. The story has a beginning which tells where and/or when.
3. The story has a plot with sequence.
4. The story omits irrelevant and distracting details.
5. The story contains descriptive words and phrases.
6. The story contains at least one main character.
7. The story has a climax.
8. The story has a conclusion.

2.25 Write a narrative composition, including details, setting, chronological movement, and summarized action.

2.26 NOTE: Other required objectives related to narrative writing are found in Prewriting section.

11-2.3 Description

2.31 Given a paragraph, identify the author's spatial point of view or criticize an inconsistent point of view.

2.32 Write a descriptive essay according to the following criteria:

1. It will be spatial in movement; i.e. it must move from either general setting to specific focus or from specific focus to general setting.
2. It must include language appropriate to description, i.e. concrete and sensory detail.
3. It must be intentionally objective or intentionally subjective in presentation (Both may be used, but aimless alteration will be considered unacceptable.)
4. It must be written from a particular point of view (i.e., the writer must be viewing what he/she sees from either:
    a. a particular location, or
    b. a moving location.)

5. If the description is a subjective "personal experience," the paragraph must be organized as follows:
    a. begins with a general impression which is then expanded through specific details, or
    b. begins with specific details, creating an impression which is stated at or near the end.

2.33 NOTE: Other required objectives related to descriptive writing are found in Prewriting section.

11-2.4 Exposition

2.41 Identify persuasive devices and their effects.

2.42 Write a paragraph of definition, using the following:

1. Place the object in general class.

2. Use examples or illustrations to clarify and explain.

3. Compare and contrast the term or object with other members of its class.

4. Trace the development of the term or object. (optional)

2.43 Given several short paragraphs, determine whether they are inductively or deductively organized.

2.44 Given a situation, write a three-paragraph expository composition. The paragraph will conform to pre-specified criteria (explanatory and persuasive). These criteria are:

1. The paragraph will have a topic sentence to which the other sentences in the paragraph are related.

2. It will be free from gross spelling, mechanical, or structural errors.

3. It will use analysis as the process for the development of the subject.

4. It will be as long as the teacher specifies.

Analysis is a method of exposition by logical division that is applicable to anything that can be divided into component parts. For example, an object, a complex idea, or an organic whole, the parts of which reciprocally modify each other, provide examples of subjects which can be described analytically.

2.45 NOTE: Other required objectives related to expository writing may be found in Prewriting section.

11-3.0 Rewriting

11-3.1 Given paragraphs (they may be his/her own) of mixed sequence, analyze the paragraph, identifying the topic sentence as #1 and all succeeding sentences by their level of subordination (2, 3, 4, etc.)

11-3.2 Given a short paragraph, add a co-ordinate sentence in a specified place.

11-3.3 Given a paragraph, add transitions to clarify and unify the paragraph as it is given. (The paragraph may be of the student's own composition.)

11-3.4 Given statements characterized by abstract words, rewrite the statement, using concrete details.

11-3.5 Given sentences containing trite words or phrases, rewrite sentences, eliminating triteness.

11-3.6 Given sentences written in passive voice, rewrite sentences in active voice.

A CHECKLIST FOR EVALUATING WRITING

(From the Bureau of English Education, State Education Department, Albany

1. Rhetorical Task. Does the student:

   a. Have an accurate perception of the writing task?
   b. Maintain a consistent point of view?
   c. Have a consistent temporal point of view? (past and present)
   d. Recognize the difference between narration and exposition?
   e. Demonstrate a sense of audience?

2. Relation of Parts to a Unified Whole. Does the student:

   a. Demonstrate a general plan of organization or logical sequencing?
   b. Demonstrate coherence in paragraphs and smaller units?
   c. Use appropriate transition?
   d. Include the appropriate level of generalization (abstraction) and exclude irrelevant detail?
   e. Support generalizations with appropriate reasons, details, examples?
   f. Know letter form?

3. Word Choice. Does the student:

   a. Use a phrase or clause where a single word would be more appropriate? (This may indicate a vocabulary problem.)
   b. Use words inaccurately or form them incorrectly? (This may be another indication of a vocabulary problem.)
   c. Have word choice problems? (This may indicate a reluctance to spell certain words or a genuine lack of vocabulary.)
   d. Use a mixture of levels of usage? (formal, informal, slang)
   e. Use vague, ambiguous language?
   f. Fail to use concrete terms and modifiers?
   g. Make inappropriate use of metaphors?
   h. Use annoying repetitions of words and phrases?

4. Syntax: Sentence Structure.

   a. Does the writing show a mixture of fragments and run-on sentences?
   b. Does the writing show a lack of variation in sentence structure?
   c. Are all the sentences short and choppy or are they long and stringy with coordinate conjunctions?
   d. Is there faulty pronoun reference? (This indicates a lack of coherence.)
   e. Are there additional or omitted words which affect coherence?

5. Mechanics.

   a. Are there spelling problems? Do these problems result from writing under pressure, lack of proofreading, or lack of knowledge? (A clue to the answer may be found by noting whether the word in question is spelled correctly in another place in the writing sample.)

   b. Are there punctuation and capitalization problems?

   c. Is the handwriting neat and legible? (Penmanship can be a clue to problems a student has in the composing process.)

II. D.4. Speaking and Listening

As noted earlier, instruction in speaking and listening, as well as literature, reading, or writing, may well be integrated with other skills. On occasion, however, such skills should receive specific attention per se.

The following materials offer students experiences in speaking before groups, and in listening to understand, to evaluate, and to respond emotionally. Help yourself to these practical suggestions!

a. Speaking and Listening: New York City

Grade 8

FEATURES: *Specific techniques for improving speech in certain situations; for improving listening skills, in comprehension, in critical listening, and in appreciational listening; some attention to evaluation of each of these.*

EFFECTIVE SPEAKING TECHNIQUES

Aim

To study and apply the techniques of appropriate body action, maintenance of composure in difficult situations, and adaptations to physical conditions.

Teaching Suggestions

Building on previous learnings, the teacher should assist several volunteers to give reports in a manner that reveals a "negative" body action in speaking. Classmates will be instructed to list as many "negative" points as they can find. They will also be required to demonstrate the "positive" use of body action.

The student can demonstrate poor posture by leaning, slouching, slumping, standing first on one leg and then on the other. He/she can use an inappropriate facial expression whenever possible. Gestures may be awkward; they may be omitted entirely; they may be exaggerated.

As each negative aspect is identified and performed in a positive manner, students will easily be able to compare the two. Thus, their own observations will emphasize the desirability of using the approach that enhances delivery.

A "staged" disturbance can be introduced to cause a speaker to lose command of the situation. An interruption by a messenger with a "special announcement" to be delivered immediately, a "lost" student wandering into the wrong classroom, a series of unexpected questions from the audience, a sudden hammering or sawing of wood — all of these can cause even the best of speakers to become flustered. Since they do occur, the student speaker must be prepared to meet them.

The ability to adapt to varying physical conditions is a *must* for the "positive" speaker. Providing extensive practice in this area is not as difficult as it might at first appear. Arranging to have oral book reports delivered in the library gives speakers the opportunity to speak in a large room. In the English classroom itself a changed seating arrangement provides varied experiences by having students speak to a circle of people, to a large group, to a segment of a large group. The creative teacher will find multiple opportunities for new and varied situations.

LISTENING FOR COMPREHENSION

Aim

To listen for the purpose of assimilating details, thereby increasing comprehension

Teaching Suggestions

Choose a topic of definite interest to your students. Initiate a conversation on this topic, and allow students to develop the conversation. Then, as a test of skill in assimilating details, call upon several students to tell the specific ways in which the conversation was developed. Request that they tell what was said first, what the response was, and what followed thereafter.

After an explanation of how to do or make something, ask students to recall the directions in sequential order or to list all the materials needed to complete a given process.

As preparation for listening to a book report on a novel, ask students to listen for the setting, the main characters, and the major incidents of the book. Personal acecdotes may be recalled after a report of a biographical nature. Requirements for specific jobs or professions may be listed following the presentation of a report on a vocational guidance text.

CRITICAL LISTENING

Aim

To learn to listen critically in order to make intelligent contributions

Teaching Suggestions

At this level students should be aware that the two-way process of communication requires a sharing of responsibility by the speaker and the listener. Attention must be drawn to the fact that the listener's task is not complete when he/she has given the speaker a courteous and sympathetic audience. He/she must go one step beyond.

Building on previously acquired knowledge of the speaker's responsibility, lead students to the realization that the listener often bears a responsibility for contributing orally to the speaking situation.

Calling upon various students to suggest ways in which the listener might make such a contribution, the teacher should elicit the following:

Ask pertinent questions.

Succinctly state or summarize the speaker's purpose.

Amplify the speaker's main idea with comments of his/her own.

Offer constructive criticism designed to improve the effectiveness of the content, the speaker, and the speaking situation.

How the listener makes his/her contribution is, of course, a most important factor. Student suggestions, such as these, might be pertinent:

Listen to the whole before disagreeing with a part.

Respond intellectually, not emotionally.

Students should be guided to respond in the manner suggested as the class participates in the oral activities planned for this level.

APPRECIATIONAL LISTENING

Aim

To listen for the purpose of appreciating individual character portrayal or scene presentation

Teaching Suggestions

At this level students improvise scenes and portray characters from the literature they study. As a regular follow-up after these speaking activities, the teacher should provide for evaluation of the presentations. It is during these evaluations that students can best be guided in listening to appreciate character portrayal and scene presentation.

Building on students' abilities to write character sketches, stress the need to project character in oral performance. Elicit and list the ways in which character projection can be improved by using these techniques:

VOCAL MECHANISM	BODY MECHANISM
Voice: Rate, pitch, and quality should indicate age, mood, and background of the character.	Posture: This should provide clues to age, health, emotional state, and, where necessary, background of the character (military bearing, for example).

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VOCAL MECHANISM	BODY MECHANISM
Articulation and pronunciation: Phrasing, emphasis, and intonation should suggest origin, education, and social position of the character.	Gestures: These should be suited to age, background, and the like, as revealed by the use of the vocal and body mechanism of the actor portraying the character.

Have the students assist you to formulate a series of guide questions for assessment of each character portrayal. Typical questions which might be formulated are:

> To what degree did each actor *speak* as the character he was portraying?
>
> To what degree did each actor *act* as the character he was portraying?
>
> What were the strong and the weak points of each actor's portrayal?
>
> To what extent did you believe the performance? What made you conscious of Mary's playing the role of _________________?
>
> Why were you so aware of Mary's playing a role?
>
> Why were you so involved with __________________ that you forgot that it was really Mary up there?
>
> Why were you able or unable to follow the thoughts and ideas expressed?

Emphasize the necessity of having the evaluators listen carefully to suggest specific ways in which the performers can improve the quality of the presentation.

Point out, too, that the artistry of the presentation can be more fully appreciated if the performance is evaluated by guides developed by the class.

INDIVIDUAL-TO-GROUP COMMUNICATION

Aims

To discuss and apply the specific skills necessary for reporting on current events

To prepare an oral report dealing with the results of research on a particular topic

To master the technique of summarizing ideas of importance

Teaching Suggestions

Ask students to list the media which relate current happenings in the community, state, nation, and world. Contrast the use of history books to obtain information concerning the past with the availability of numerous newspapers, magazines, TV programs, and radio broadcasts as sources for what is occurring now. Point out the need for having more than one reporter for each of these media to cover adequately diverse events and geographical locations. Announce that students will have an opportunity to act as reporters for the rest of the class on a current topic to be chosen by themselves or assigned by the teacher.

Discuss and list the information that a reporter should include in his report to the public.

Who or what was involved

Where the event took place

When the event occurred

Whether or not the event is still in progress

What actually occurred

Possible reasons for this occurrence

The importance of this event to the community, city, state, nation, or world

The future implications of the event

Students should now be ready to choose topics or to have them assigned. If possible, some assignments might be made in cooperation with the social studies teacher.

Allow time for planning the reports. Then permit students to present their reports to the class.

After each presentation, evaluate the reports. Determine the effectiveness of content and organization by ascertaining if the student has included the factors discussed above. Analyze the effectiveness of delivery: voice, speech, and body action.

Reporting on current events will, of necessity, take place throughout the year. In each case the teacher should insist on application of the skills of good reporting. Assignments may be varied to meet the needs of students and the demands of events as they occur. For example, two or three students might report on relevant matters presented on television, each student being responsible for one major channel or one major daily program. Others might be assigned regular coverage of a particular newspaper or magazine. Still others might report on "Our Man at...." (City Hall, the U.N., the White House, the Senate, and the like).

Building on the aforementioned sources of information, elicit from students additional ways of learning, such as:

Talking to others

Using one's own books and magazines

Using the facilities of the library

Attending lectures and demonstrations

Listening to radio and television programs

Point out that all of these are methods of learning from what others have said or written about a subject, as opposed to what students have observed or witnessed themselves.

Have each student choose a single subject for intense observation and study. Explain that the purpose of this assignment is to use the learning processes mentioned to gather as much information as possible about a given person, place, or event

Allow students to choose their own topics, but guide them toward subjects suitable to their age, education, degree of sophistication. Such subjects might include an event in history (The Constitutional Convention of 1787); the life of an author currently being studied (William Shakespeare); the function of the curator of a museum (The Museum of Natural History in New York City); the effect of one man on the history of the world (King Henry VIII of England, Mahatma Gandhi, Martin Luther King).

At this juncture it might be wise to plan an associated lesson with the school librarian.

Using the topics the students have chosen, list possible sources of information, which should include reading matter, recordings, films, photographs, resource people in the community.

Begin to plan the formal report by discussing its organization. Relate to what the students already know about organizing a composition. Discuss the planning of a composition for a reader and the related planning of a speech for a listener. Review the concept of beginning, middle, and end in a composition. Review the process of outlining. Assign the key phrase outline, pointing out the dangers of using the sentence outline as the basis of an extemporaneous speech. (Define the extemporaneous speech as one in which the ideas are planned, but the wording is not.) If the key phrase outline is too difficult for the ability level of the class, a very simple sentence outline may be used. Remind students of the difference between the extemporaneous speech and the memorized speech, and assign an extemporaneous report on the topic chosen for research.

Allow adequate time for research and preparation. During this period discuss the speaking techniques needed for effective presentation: eye contact, good posture, good voice use, standard pronunciation, accurate articulation.

After presenting the reports, but before class analysis of content and delivery, conduct "listening tests" to check the ability of students to differentiate between main and subordinate ideas.

For each presentation analyze with the class the main ideas, the value of the information given to the audience, the observable degree of research, the effectiveness (or ineffectiveness) of the organization, the effectiveness of the delivery.

Following each of several presentations, call upon various members of the class to summarize the main ideas presented by the speaker. If necessary, review the main points studied in developing the speech. Discuss how a summary might sometimes serve as a conclusion to speeches of explanation or to research reports.

b. Speaking and Listening: New York City

Grade 12

FEATURES: *Attention to the basic elements of a speech to persuade; useful procedures for evaluating student performance.*

INDIVIDUAL-TO-GROUP COMMUNICATION

Aims

To continue to build skill in activities for special occasions

To gain knowledge of and skill in the ways of convincing others to accept an idea

To acquire the skills necessary to persuade others to take action

Teaching Suggestions

Motivate by a discussion of the graduation day ceremonies and the salutatory and valedictory addresses given on that occasion. Suggest that students investigate the meaning of each of the terms and the reasons for such speeches at graduation ceremonies. Elicit the kinds of salutatory and valedictory talks students would like to hear and the types of students they would wish to have as their representatives in public.

Have students analyze the purpose of each of these two speeches. Initiate a study of the composition of the audience (students, parents, teachers, relatives, guests) to determine the type of content necessary for each speech.

Introduce and define the speech of persuasion. Establish that its purpose is to persuade an audience to accept an idea or a course of action. Ask several students if they have changed any of their opinions recently.

Elicit the reasons for each change. Among these will undoubtedly be, "He told me that...." Point out the effectiveness of some people in changing the opinions of others.

Have students analyze the steps a speaker must take to persuade a listener to accept an idea. Refer to any standard speech text for the steps involved in the process of persuasion. Evolve with students a list similar to this:

> Present the idea itself so vividly that the listener will pay attention to what is being said.
>
> Show the need for accepting the idea and the benefits to follow from its acceptance.
>
> Summarize what has been said by giving an exact statement of the idea to be accepted.

Elicit and discuss kinds of proof which may be offered. Some of these are:

> Personal observations
>
> Reference to recognized authorities
>
> Statistics
>
> Analogies

Suggest that each student plan to deliver a speech attempting to persuade an audience that an idea is correct. Follow this outline or one that is similar.

Discuss suitability of such ideas as "Reading is fun." "High school students should be responsible citizens." "Do unto others as you would have them do unto you."

Assign a date for the presentation of the talk, allowing a sufficient interval of time for the necessary research and planning involved in such a speech.

Review methods of research covered at earlier levels.

Review the steps in preparing an extemporaneous presentation.

Discuss the importance of confidence and forcefulness of the speaker's manner in presenting his/her idea. Point out the importance of effective voice and acceptable pronunciation.

Plan for presentation of the speeches by grouping related topics.

Discussion may follow each speech or each group of speeches on similar ideas. Evaluation should include these points:

> What idea did the speaker want the audience to accept?

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What was the speaker's final purpose in wanting his/her idea to be accepted?

Why is this idea important?

What were the speaker's reasons for accepting this idea? Are they valid reasons?

Did the speaker leave out any important information?

Did the speaker's manner and voice help to persuade the audience one way or the other?

Was I persuaded to accept the idea? Why? Why not?

Evaluation of the validity of the reasons given by the speaker should include reference to the kinds of proof used. The teacher might also ask, "To what extent are we convinced by the way things are said as compared with what is said?" The evaluation of the effectiveness of the speech should include reference to the planning and manner of presentation of the speech.

Motivate the second speech — to persuade others to take action — by giving a talk persuading the class to plan a project: to visit a cultural center, to become involved in a school or community activity, to contribute time and talent to a worthy charity. Make your enthusiasm for the project an outstanding feature of the talk.

After assessing the responsiveness of the class, ask students to analyze the steps taken to persuade them. This analysis should be directly related to principles formulated in the study of the speech to persuade an audience to accept an idea. It should lead to the realization that in this kind of speech a very definite explanation of how to take action is an additional factor.

Ask students to plan a speech to persuade the class to do a specific thing. Give guidance and approval in the selecting of topics, and allow sufficient time for preparation.

During the interval allowed for preparation of the speech, collect and correct the outlines and review the need for effective voice and speech in such a talk. Take time for drill to correct general weaknesses.

Evaluation following the speeches should include these questions:

What did the speaker want me to do?

Is it possible for me to do it?

Do I want to do it?

Why do I want to do it? Why do I want to refrain from doing it?

In summarizing the value of this type of persuasion, refer to its usefulness in each student's present and future life.

II. D.5. Language

Because of the fundamental interrelationship between language and reading, writing, speaking, listening, and viewing, an important goal of a program in English is helping students to become aware of how language affects them.

"Run up the flagpole" the following lessons on figurative language!

a. Language: New York City

FEATURES: *Effective setting of stage for the lessons; ample reference to students' past experience with figurative language; useful activities requiring considerable participation by students; opportunities for students to do research and report upon it.*

Level (Grade) 9

OUR PART IN GETTING MEANING

Introduction to Lessons 1-6

General Aim

To understand that all language is basically figurative in nature and that figures of speech are not merely poetic devices and adornments (A grasp of this principle will avoid many common misunderstandings and misinterpretations.)

Specific Aims

To learn the difference between literal and figurative language

To find out that slang consists primarily of figurative expressions

To understand that a communication can be used literally and figuratively simultaneously

To interpret proverbs as figurative language

To interpret symbols and symbolism as figurative language

To interpret poems for literal and figurative expression ("Oh, Captain! My Captain!")

Lessons 2 and 3: Hold Your Horses Before You Hit the Ceiling!

Teaching Suggestions

1. How would you react if you were just learning to understand English and someone said to you, "Hold your horses before you hit the ceiling"? What is actually meant? Why does it have a greater effect on someone

when it is expressed this way? (Elicit: picture words, use of figurative language.) What are some other similar expressions? Students may reply:

> I could eat a horse.
> He walks around with a chip on his shoulder.
> I've been sitting on pins and needles.

2. Discuss the pictures evoked by figurative language and elicit the idea that they give an *exaggerated* picture of what a person is thinking or doing. Refer to the previous lesson on cartoons.

3. Ask students to read the following selection, which may be duplicated or projected. Discuss effects of the figurative expressions. Though he *felt all broken up*, Joe *walked around with his nose in the air* and tried to keep up *a hard-boiled* appearance. For days now Joe had been *bending his father's ear*, trying to get permission to drive the family car. But his father *held his ground*. He said that Joe would be *spreading himself too thin* if he *loaded himself up* with a new responsibility. So at dinner time, when Joe sat down at the table, he was *carrying a chip on his shoulder* and he kept *throwing dirty looks* in his father's direction. After so much *needling*, Joe's father finally *hit the ceiling*. "Do you think we *have money to burn?*" he asked. "Do you realize how much the insurance would *skyrocket* if you drove the car?" Joe didn't answer, but his father could see that he was *sitting on pins and needles* and *building up steam*. By the time dessert finally *rolled around*, Joe's father had softened a bit, and he said, "Joe if you will only *hold your horses* and wait until you graduate next June, you can get a learner's permit. But I warn you — if you don't get good marks in school, you can *toss the whole idea out the window*!" Joe's face *brightened*. "You drive a hard bargain, Dad, but I guess I can *stick it out* until then."

4. Have students compile a dictionary of such idioms — or figurative ways to state an idea — to help students learning English as a second language. Insist that they use only *literal* language as explanations and then have them evaluate the translations.

What are the characteristics of figurative language? Why is it so appealing?

Follow-up

1. Have students identify figurative language in poetry studied in class; discuss the effectiveness of this language; help students determine what it contributes to the meaning of the poem.

2. Have students collect particularly effective figurative language from their own exploration of poetry.

3. Encourage student writing of figurative language in original prose and poetry.

III. APPENDIX

III. A. CRITERIA USED IN SELECTING CURRICULUM MATERIALS

The criteria which follow are one set used in the Department's five-step process of screening curriculum materials submitted by schools in 1979 as part of the English Language Arts Curriculum Materials Acquisition Project.

How can these criteria, or similar ones, be useful to you? They can provide a benchmark against which you and your school district can measure any English language arts curriculum materials which your district has produced or will produce. The criteria are very specific, and reflect principles of sound planning.

Why not take advantage of this opportunity?

A. Criteria for Selecting Curriculum Materials

Criteria for Curriculum Guides in the English Language Arts

(Adapted from National Council of Teachers of English criteria developed by the Subcommittee on Developing Criteria.)

Check those statements that apply to the curriculum material under review.

PHILOSOPHY

This guide:

_____ Has a statement of philosophy that coherently explores the beliefs of teachers about students and the English language arts.

_____ Promotes a natural, organic integration of language arts experience.

_____ Encourages teachers to view language both as a subject and as a communicative process central to all human life and learning.

_____ Expresses the belief that the English program should aid students in planning, executing, and evaluating their learning experiences both individually and in groups.

_____ Stipulates that individual processes of language development and concept development take precedence over arbitrary grade level expectations or requirements.

OBJECTIVES

This guide:

_____ Has objectives that follow directly from the philosophy.

_____ Sets clear objectives for all the major components of the English curriculum.

_____ Contains objectives for improving language performance as well as perceiving more clearly what others do with language.

ORGANIZATION

This guide:

_____ Makes clear how particular lessons and/or procedures are related to the total English program.

_____ Indicates a tentative sequence of basic language skills.

_____ Organizes major concepts in language arts to provide main directions for planning.

_____ Regards basic texts and/or anthologies, if used, as resources rather than courses of study.

_____ Suggests a variety of classroom organizations and activities to accommodate various kinds of learning.

LANGUAGE

This guide:

_____ Suggests that the content of language study often comes from real life.

_____ Provides for the study of conventional areas of linguistics.

_____ Suggests the study of unique customs of specific language areas, such as advertising or politics.

_____ Provides for frequent imaginative use of language in student-created and moderated groups.

_____ Suggests activities that help students to learn the difference between grammar and usage.

_____ Recognizes that analysis of language, as in grammar study, does not necessarily improve performance in composing.

COMPOSITION

This guide:

_____ Perceives composing as occurring in four ways: speaking, writing, acting, and filming.

_____ Emphasizes the significance of composing as a means of self-discovery.

_____ Recognizes the importance of the composing processes as ways of giving order to human experience.

_____ Has activities designed to stimulate composing.

_____ Recommends that composing practice often occur in small groups.

_____ Illustrates that composing is always creative.

_____ Suggests that composing stem from meaningful *pre*composing experiences.

_____ Recommends that composition occur for different purposes and usually for audiences other than the teacher.

_____ Recommends that composing be approached diagnostically in laboratory situations.

MEDIA AS PROCESS AND CONTENT

This guide:

_____ Promotes audiovisual as well as verbal literacy.

_____ Acquaints teachers with the characteristics and potential use of various media.

READING AND LITERATURE

This guide:

_____ Provides ways for the teacher to determine readiness.

_____ Suggests procedures to help teachers to develop student reading skills.

_____ Recognizes that a total reading program reaches beyond the developing of basic reading skills.

_____ Relates the skills of reading to a total language program.

_____ Makes provision for a comprehensive literature program.

_____ Helps teachers to identify, accept, and explore all varieties of affective and cognitive response.

_____ Suggests acting and role-playing to explore literature interpretation.

_____ Lists helpful resource material.

SPEAKING AND LISTENING

This guide:

_____ Makes suggestions for teaching effective listening skills.

_____ Suggests activities for helping students to make judgments about oral messages or their effects.

_____ Suggests activities for developing speaking skills in various situations.

EVALUATION

This guide:

_____ Has a coherent and useful rationale for evaluation.

_____ Stipulates that reporting procedures describe progress, including growth beyond the scope of stated objectives.

_____ Helps teachers to diagnose individual learning progress and suggests methods and material to accomplish this.

_____ Suggests ways that teachers and students can use the results of evaluation to change the program as often as necessary.

B. List of School Districts/BOCES Represented by Curriculum Materials in this Publication

School District	Superintendent	Address; Telephone	Title of Curriculum Material Cited in this Publication, on	Pages
Albion	Douglas W. Houck	16 East Academy Street Albion, NY 14411 716-589-6656	Composing As the Curriculum: A Guide for Instruction in Written Composition, Grades K-12	6-7, 58-64
Ardsley	Elmer C. Gast	500 Farm Road Ardsley, NY 10502 914-693-6300	Ninth Grade English Curriculum	15-31
Brighton	John W. Washburn	600 Grosvenor Road Rochester, NY 14610 716-442-1500	Grade 11 or 12: Elective in Critical Reading and Writing	32-37
Croton-Harmon	David S. Siegel	Municipal Building Van Wyck Street Croton, NY 10520 914-271-4713	English, Grades 6-12	14
Greece	David B. Robinson	P.O. Box 300 No. Greece, NY 14515 716-621-1000	Language Arts Program K-12	1-2
Greenburgh	Robert D. Frelow	475 W. Hartsdale Ave. Hartsdale, NY 10530 914-761-6000	The English Language Arts: Course Outline	8-9, 38-48
Mamaroneck	Otty R. Norwood	740 W. Boston Post Rd. Mamaroneck, NY 10543 914-698-9000	Language Arts Curriculum, Middle School	10
New York City	Frank J. Macchiarola	110 Livingston Street Brooklyn, NY 11201 212-596-6161	Handbooks for English Language Arts Grades 5-12: Language; Speech and Composition WEDGE: Writing Every Day Generates Excellence	65-78, 97-107
Wayne	Gerald Greenstein	Macedon Road Ontario Ctr., NY 14520 315-524-2811	Language Arts Curriculum: Grade Seven	11-13
West Seneca	J. Pierce McGrath	45 Allendale Road West Seneca, NY 14224 716-674-5300	Curriculum in Composition Grades 9-12	79-82
Yonkers	Joan M. Raymond	145 Palmer Road Yonkers, NY 10701 914-963-0675	Curriculum Guide: Thematic Outline and Skills	49-57
BOCES Oswego County	Burton Ramer	P.O. Box 488 Mexico, NY 13114 315-963-7251	CARE: A Planned Writing Program; Letter from Director of Curriculum Resource Center	3-5, 83-95

C. BIBLIOGRAPHY

1. Publications of the State Education Department

See your principal. Orders must be written on school stationery.

a. Composition K-6, A Packet for Teachers. 1978. 81 p.
Emphasizes aspects of the writing process: pre-writing, organizing, editing, evaluating. Suggests specific activities for direct teaching of skills and for writing of extensive prose and poetry. Useful in all grades K-9.

b. English Electives in the Senior High School. 1977. 28 p.
Presents helpful guidelines for schools in the planning, developing, implementing, and evaluating of an elective/electives in English, and for evaluating pupil achievement in them.

c. English Language Arts, Composition Section K-12. 1976. 78 p.
Gives suggestions and activities for the teaching of specific skills in using sentences and in organizing and developing ideas. Stresses sentence patterns, unity and coherence, time order, cause and effect, classification, comparison and contrast, deduction and induction, definition, and tone.

d. English Language Arts, Language Section K-12. 1972. 93 p.
Suggests specific activities for the teaching of skills regarding grammar and usage. Includes a history of the English language for the use of the teacher.

e. English Language Arts, Literature Section K-12. 1970. 155 p.
Provides a basic framework of skills and activities useful to elementary and secondary teachers in the teaching of literature. Emphasizes specific skills in characterization, plot, setting, point of view, theme, diction, rhythm, and mood. Contains extensive bibliographies.

f. English Language Arts, Reading Section K-12. 1968. 79 p.
Presents skills in a developmental sequence,with illustrative learning activities suggested for the various skills. Gives specific suggestions for teaching word attack, vocabulary acquisition, comprehension, critical and interpretive reading, work study, locational skills, oral reading, and rate of reading.

g. Helping Student Writers. 1980. 86 p.
Designed for teachers of remedial writing classes or laboratories, with focus on activities to strengthen the writing skills needed to pass the Regents Competency Test in Writing. Approach and content equally appropriate for Basic Writing classes 7-12.

h. Reading Skills – English; Destregas de Lectura – Espanol. For the National Migrant Education Program. 1977. 44 p.
Provides a basis for initial instruction for purposes of the continuing progress of a student. Indicates the specific point a student is in a continuum of skills in reading. Includes areas such as decoding (readiness, consonants, vowels, structured analysis), comprehension (literal, inferential, vocabulary), and study skills (reading in the content areas). Text presented in English and Spanish.

2. Other Publications

This is a list of publications of communities outside New York State. Documents available through Educational Resources Information Center (ERIC) include their ED number.

a. Basic Writing. Fall/Winter 1976 issue. (Vol. 1, No. 2) Basic Writing Instructional Resource Center, 535 East 80th Street, New York, NY 10021. 77 pages. $2.00.

Proceeds from the assumption that the (college remedial) students are adults and are "in a hurry to master what their more fortunate peers mastered over many years of direct and indirect instruction."

Suggests various general approaches to less able writers and specific strategies (for teaching them) based upon these approaches. Cautions the reader about various definitions of "basic." Describes these approaches: a "thinking" approach; an intensive summer program; a program of mastery learning; a five-paragraph essay focus; the responsibilities of the writer.

Although intended for college teachers, presents many ideas which are usable at the secondary level. Edited by Ms. Mina Shaughnessy, author of Errors and Expectations [and an outstanding teacher of remedial writing in college].

b. Compcraft...Process to Product, A Composition Resource Guide for Grades Seven Through Twelve. Norman C. Najimy, Project Director. Pittsfield Public Schools. 1977. Unpaged. $6.00 (payable to Pittsfield Public Schools)

Identifies seven steps in the composing (writing) process: caring, absorbing, sorting, drafting, revising, editing, presenting. Contains sections on paragraphing, personal writing, describing, "writing for survival," responding to literature and on persuading. Emphasizes the use of pre-writing activities, writing activities, and post-writing activities. Contains a supplementary section which gives points of view of several teachers in the school system. An activity-oriented publication.

c. Curricular Framework for Comprehension - Centered Language Arts, A. Victoria Consolidated Independent School District, P.O. Box 1759, Victoria, TX 77901. 165 p.

Developed for grades 8 and 9 of the Victoria (Texas) Consolidated Independent School District.

Bases the total English language arts program for these grades upon the program in reading. Describes the grouping of students, techniques for classroom organization, techniques for grading, and techniques for evaluation of the school's program. Scope of the course presented in the form of a chart which links processes of communication with specific skills in reading, writing, speaking, and listening. Helps for teachers contained in the elaborate appendices.

d. Curriculum Guideline for the Intermediate Division: English. Ministry of Education, Ontario, Canada. 1977. 129 pages. $12.00.

For teachers of English in grades 7-10. Carries on from the point where The Formative Years leaves off. Includes "Policy" sections entitled "General Aims," "The Principal and the English Program," "The Role of the Teacher in the English Program," "Program Policy: Key Elements," "Objectives," "Language in the Intermediate Division," "Grade 7: The Foundation," "Grades 8 and 9: Consolidation and Future Goals," "Grade 10: The Final Year," "Program Summary," and "Criteria for Program Evaluation." Also contains "Resources" sections on reading, writing, grammar and usage, spelling, literature, listening/speaking/drama, and evaluation.

In the "Program Policy: Key Elements" section, requires that all students have English in every school year, and that they take courses that "challenge the limits of personal ability." Stresses the use of integrated programs, that is, a blend of reading, writing, listening, and speaking.

Emphasizes that "language development takes place primarily through the use of language rather than through theoretical studies concerning it. Appreciably more than half of classroom time should be devoted to providing students with opportunities to be actively involved in personal reading and writing, rather than in formal exercises in vacuo or teacher-directed discussions centering on literary criticism."

Describes characteristics of students with varying levels of reading ability, and suggests goals for each group. Stresses the use of the composing process in the teaching of writing, as well as different types of writing and purposes for it, and types of evaluation of writing. Accurately defines usage and keeps the study of "grammar" in perspective. Suggests techniques for teaching spelling. Emphasizes the study of literature as a vehicle for self-awareness, for understanding of society, and for appreciation of the power of language. In "Evaluation" section, defines purposes (of evaluation) for the student, the parent, and the teacher; describes recommended practices in evaluating student writing; suggests strategies for evaluating growth in affective areas and in listening and speaking skills.

Useful because of its application of the findings of research in the teaching of English.

e. Curriculum Guideline for the Senior Division: English. Ministry of Education, Ontario, Canada. 1977. 102 pages.

"The core of the English curriculum is reading, writing, speaking, listening, and viewing, and it is upon this foundation that courses should be based. The whole of education is a continuum, with the overall objectives of the Senior [grades 11-13] Division not fundamentally different from those of the Intermediate, but greater in scope and challenge."

Advocates an approach in which teachers of all subject areas "recognize and reinforce the central role of language in the learning process."

Describes general aims and specific objectives for the Senior English program, in the areas of literature, composition, language conventions, etc. Mandates that "writing and language study be a substantial part of the program, at the minimum one-third."

Contains many "Suggested Practical Lesson Units" which provide suggestions for the integration of literature, language study, and writing. Also contains helpful suggestions for teachers of business, vocational, and occupational English courses.

In "Evaluation" section, explains some principles of evaluation and criteria for evaluating students' writing. Also contains a helpful section on evaluation of the English program, including a "Program Assessment Form," and "Checklists for Planning Units of Instruction" and for "Implementing the English Guidelines."

f. English: That's What You Think (A Course in Literature, Philosophy, and Verbal Skills). Aaron W. Hillman. Confluent Education Development and Research Center, P.O. Box 30128, Santa Barbara, CA 93105. 1974. 25 pages. $2.50 (payable to Confluent Education Development and Research Center.)

Analyzes a course in terms of philosophical concepts such as wisdom, truth, beauty, goodness, commitment, and hope. Describes learning strategies, principally letters, to be used. Includes a group of games/activities for optional use in the course, which is for mature, self-directed superior students.

g. Focus: The Concern for Writing. Educational Testing Service, 112 Thurston Hall, Princeton, NJ 08541. 1978. 16 pages. Free.

A pamphlet describing the decline in writing abilities of young people and efforts to solve the problem. Indicates that lack of practice in writing, inability to use standard English, the practice of overloading teachers, and poorly prepared teachers are causes of the problem. Describes current strategies for evaluating writing, such as holistic scoring; summarizes efforts to place college students properly in terms of their writing abilities; describes the role of writing centers. Emphasizes Educational Testing Service's contributions to these efforts.

h. Handwriting: A State of the Art Research Paper. Gerald R. Brown, Winnipeg School Division Number 1, Teachers' Library and Resource Center, 436 William Avenue, Winnipeg, R3AOJ4 Manitoba, Canada. September 1977. 53 pages. $6.00.

Describes the state of the art of handwriting and lists 11 recommendations that were made to improve handwriting instruction in one public school's language arts curriculum. Emphasizes the nature of handwriting, methods of teaching handwriting, handedness, special learning disabilities, evaluating handwriting, and pre-service and in-service training of teachers regarding handwriting.

i. Scrip and Scrippage: Model Trans-Actions for Involving Students with Books. Julia M. Gottesman, Office of the Los Angeles County Superintendent of Schools, 9300 East Imperial Highway, Downey, CA 90242. 1976. 77 pages. $1.50 plus 6% tax per copy.

Describes specific activities for use with an entire class, or an individual student as each is "encouraged to get involved with and learn from books." Describes assignments, each of which contains the following: "a general objective, a product that the student must create; a list of concepts/skills needed to complete the assignment; a procedure for students to follow; a list of enabling objectives; a suggestion for an extension beyond the specific assignment; an example of a form or excerpt."

Involves products relating to elements such as plot, character, setting, an episode, a protagonist, vocabulary, and books of nonfiction. Suggests various media for the product in each case.

Useful in encouraging students to read literature with discernment and to communicate their ideas about it to an audience.

j. Teaching Fundamentals of Writing: A Modest Proposal. Phoebe B. Coleman. Paper presented at the CCCC meeting, Kansas City, MO. 1977. 16 pages. Available from ERIC (ED 144085).

Discusses the teaching approaches used in a [college] basic composition course for educationally disadvantaged students, to improve their writing and "to prepare them to succeed in their subsequent academic work." Stresses mastery of learning, the use of Moffett's student-centered, process-oriented curriculum, and Macrorie's combination of freedom and discipline in writing termed "The Third Way." Emphasizes a psychological, rather than a logical, approach to writing.

Useful to teachers of high school as well as college.

k. Teaching Writing Right. Charles R. Chew and Sheila Schlawin, Bureau of English Education, State Education Department, Albany, New York, with the Dutchess County Board of Cooperative Educational Services, Kenneth Kahn, Coordinator. 63 pages. 1979. $3.00 (Make check payable to Dutchess County Board of Cooperative Educational Services.)

Deals with the evaluation, diagnosis, and remedial treatment of students' writing deficiencies.

l. What We Know — And Don't Know — About Remedial Writing. Andrea A. Lunsford. Paper presented at CCCC meeting Kansas City, MO. 1977. 16 pages. Available from ERIC (Ed 146593).

Describes certain characteristics of (college) students needing remedial writing: a poor ability to read, a low level of syntactic maturity, a tendency to make errors, and an inability to use writing strategies. Points up a relationship between poor reading and poor writing ability as an example of the close relationship among the various language skills. For sentence combining exercises, suggests that students combine their own sentences, and that sentence-combining fosters skills in making inferences.

Useful to teachers of high school as well as college.

m. Write? Right! Charles Chew and Sheila Schlawin. Dutchess County Bureau of Cooperative Educational Services, R.D. #1, Salt Point Turnpike, Poughkeepsie, NY 12601. 1978. 75 pages. $3.00.

Includes lesson plans and unit activities based upon the composing (writing) process. Materials developed at a summer 1978 workshop for teachers of English language arts K-12.

n. Writing in the Wild Young Spring: Teaching Composition, 4-12. Dr. Denny T. Wolfe, Jr., Division of Languages, State Department of Public Instruction, Raleigh, NC 27611. 1978. 285 pages. $2.75.

An outgrowth of a workshop for 40 master teachers of English in North Carolina public schools.

Contains four articles on the writing process, as a preface to specific lessons. For grades 4-6 and 7-9, includes lesson plans reported by teachers, on Motivating Writing; Writing for Varieties of Audiences; Writing Reports, Reviews, Arguments, and Descriptions; Writing Creatively. For grades 10-12, includes lesson plans reported by teachers in Motivating Writing; Writing Arguments; Writing a Research Paper; Creative Writing; Writing for Varieties of Audiences; and, A Systematic Approach to Teaching Writing.

Follows consistent format throughout for each lesson plan: "Topic," "Rationale," "Objectives," "Procedure for the Teacher," "Procedure for Students," "Evaluation."

Presents a wide variety of activities regarding writing, in imaginative, stimulating writing experiences for students and teachers.

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